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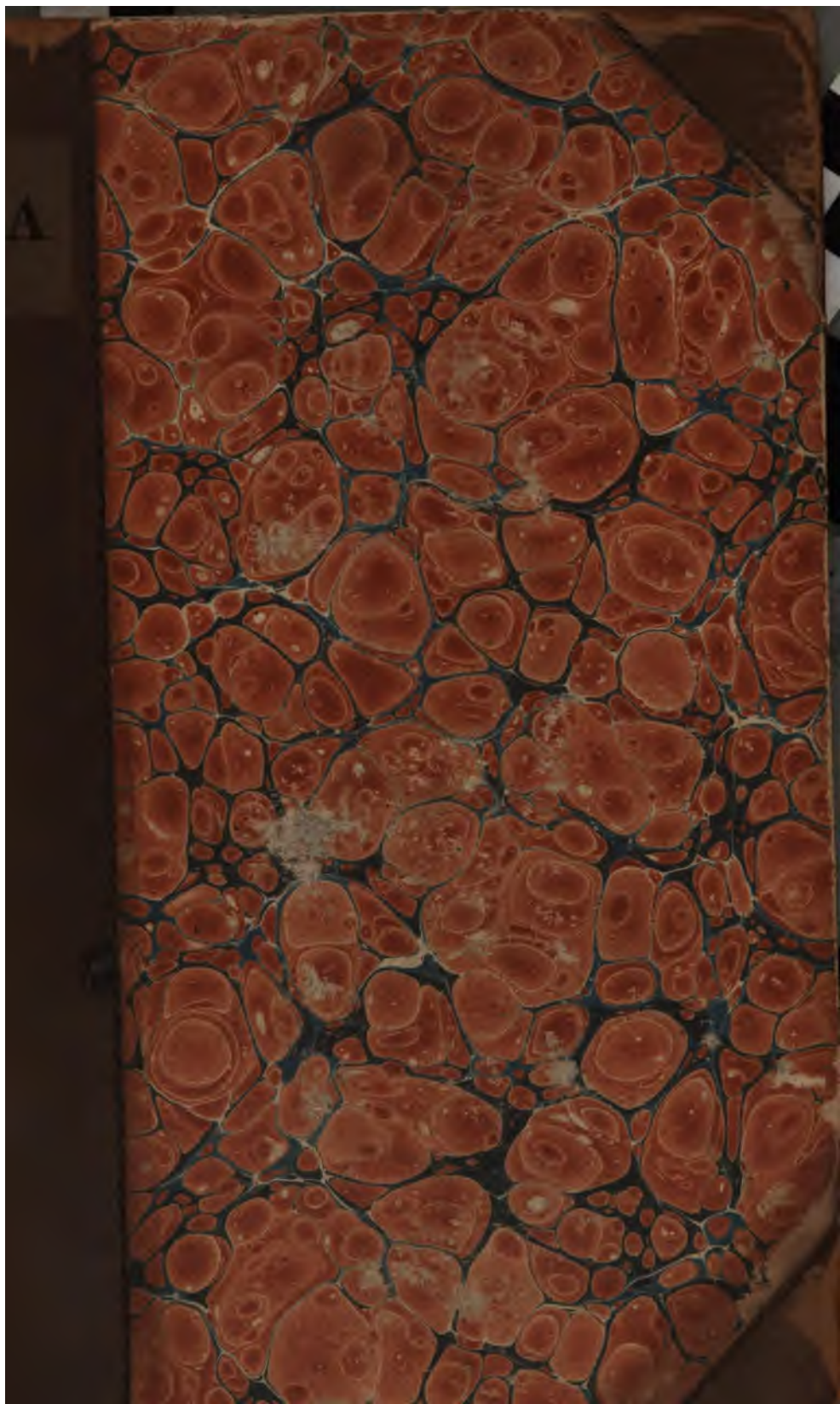
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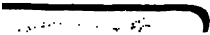




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MARTINUS. HEEMSKERCK.  
Ob: Oct. 1.<sup>te</sup> 1574. æt. 76.

A

*J. 1030*

# CATALOGUE

OF

## The Prints,

WHICH HAVE BEEN ENGRAVED

AFTER

MARTIN HEEMSKERCK;

OR RATHER,

AN ESSAY TOWARDS SUCH A CATALOGUE.

BY

THOMAS KERRICH, M.A.

LATE PRINCIPAL LIBRARIAN TO THE UNIVERSITY  
OF CAMBRIDGE.

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1829

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## ADVERTISEMENT.

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THE following pages are published at the desire of their deceased Author, with the hope that they may be the means of introducing to a more extended notice in this country the works of an Artist, who has been styled "the Raphael of Holland;" and to whose Designs some of his most distinguished successors have been considerably indebted.

It is necessary to observe, that Holland has given birth to two other Painters of the same name, viz. Egbert Heemskerck and his son; in order to prevent the odium attached to their revolting productions from being accidentally transferred to those, which are the subject of the present Catalogue.

The Original of the Memoir prefixed to the work is contained in Van Mander's "Lives of Painters of the German and Flemish Schools," first published in the year 1604; and is believed to be the earliest general account, now extant, of this once celebrated Master.



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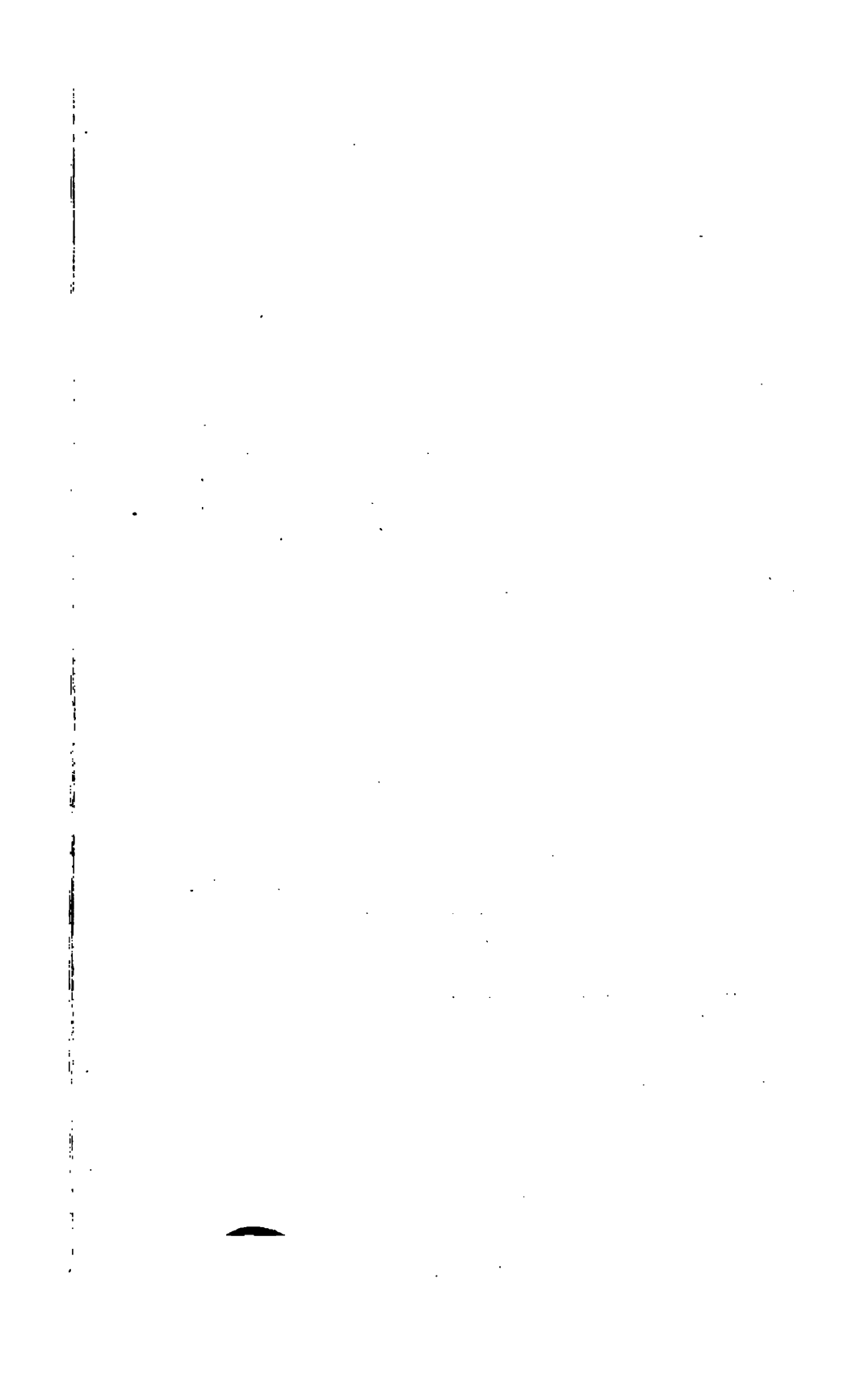
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## CATALOGUE.

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**THE LIFE**  
**OF**  
**MARTIN HEEMSKERCK,**

TRANSLATED FROM THE DUTCH OF VAN MANDER,

By ——— ———



IT is a well-known fact, that the most insignificant places are frequently brought into notice by giving birth to famous Painters: for instance, in what corner of the civilized world is the little village of Heemskerck in Holland not celebrated as the spot whence Martin derived both his name and origin, having drawn his first breath there in the year 1498? His father, Jacob Willemsz Van Veen, was a Farmer, but he, even in his earliest years, shewed a strong inclination to Painting, and first received some little instruction in that art at Haerlem, from Cornelius Willemsz; the father of Lucas and Floris, who both completed their studies at Rome and other cities in Italy, and became painters of eminence.

The old man, probably from the idea that this profession would not afford his son a sufficient maintenance, took him home from thence and endeavoured to accustom him to ploughing and other occupations in the farm; but with very little success, as he was exceedingly provoked at being thus torn from his first and favourite employment. One evening, while on his return to the house from milking the cows with a pail full of milk upon his head, he purposely struck it against the bough of a tree and spilled all its contents: his father was so enraged at this, that he pursued him with a stick; upon which Martin resolved to keep out of his way for that night, and, accordingly, slept in a haystack. The next morning his mother furnished him with a knapsack and a little money, and he travelled through Haerlem to Delft, where he put himself under John Lucas, with whose instruction he improved so rapidly in drawing and painting, that he soon attracted the public attention.

It was just about this time that John Schorel was so celebrated for the new manner, he had brought with him from Italy: Martin was particularly pleased with it and, leaving Delft for Haerlem, became his scholar. Under this noted painter he arrived at such a degree of excellence, that it was extremely difficult to distinguish his works from those of his master: indeed he made

such progress, that Schorel at last dismissed him from his house, as it was generally thought, from jealousy of his rising talents.

After this event he resided with Peter John Fopsen, at the house where Cornelius Van Berenstein formerly lived, and there painted several things; amongst others, figures, the size of Life, of (Apollo and Diana\* as) the Sun and Moon upon a bedstead in a back-room, and in another room those of Adam and Eve rather smaller, but (as it is said) after living models. The wife of this Peter John Fopsen had a high opinion of his merit and would not suffer him to be known by merely the humble title of Martin; but desired those who enquired for him to give him that of "Meester" Martin. When he left this house, he went to lodge with Justus Cornelisz, a Goldsmith, who lived in the outskirts of Haerlem.

Martin painted a great number of pictures previously to his going to Rome; but there is one, of which I ought to give a particular account, viz. the altar-piece that he presented to the Painters of Haerlem on the occasion of his departure thither. The subject of it is their Patron Saint, employed in taking the portrait of the Virgin with the Child upon her lap: it is a very excellent work; the figures are wonderfully like reality

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\* "Sol et Luna" in the original.



and stand out well in the manner of Schorel, but the Outline is, like his, somewhat abrupt and sharp. The countenance of Mary, the Maid-mother, is extremely charming, and her attitude graceful; the infant too is very engaging: he has thrown an Indian garment over her knees in incomparably neat and elegant folds. St. Luke (whose face is the portrait of a Baker, who sate for it) is represented as earnestly attentive to the work before him: his figure is very fine, particularly the left hand that holds the pallet, which appears absolutely to come out from the pannel. Behind the Saint is a Poet or, at least, a man whose head is crowned with Ivy: I think it probable, that Martin meant this figure to be a portrait of himself; but, whether he intended to hint, that he was inclined to Poetry as well as Painting, and that a Painter ought always to be endowed with the fancy of a Poet, or that he considered the history, he had here depicted, to be fabulous, I cannot determine. In addition to these figures there is another, of an Angel with a lighted Torch in his hand, very well finished. In my opinion there are in none of his works more beautiful countenances than those in this picture: he has also displayed great skill in the Perspective of the room; as well as in the representation of a Parrot in a cage, under which, upon the wall, he has painted a sealed Letter: on this letter are inscribed the following lines,

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Tot een memorië is dese tafel gegeven  
 Van Marten Heemskerck | die 't heeft getwacht |  
 Ter eeren S. Lucas heeft hij 't bedreven  
 Dus gemeen gesellen heeft hij mede bedacht.  
 Wij mogen hem danken | bij dage | bij nacht |  
 Van zijn milde gifte | die hier staat present:  
 Dus willen wij bidden | met alle onse macht |  
 Dat Gods gratie hem wil zijn ontrent.  
 Anno Duijst V°. XXXII. is 't volent.

Den 23 Mei.

“This picture is a remembrance from its painter, Martin Heemskerck: he has here dedicated his labours to the honour of St. Luke as a proof of his regard to his associates in the profession, of which that Saint is Patron. It presents itself as a motive for our unceasing gratitude, and we will pray with unaffected earnestness, that God's blessings may attend him.

Finished in the year of our Lord 1532, May 23d.”

It is now in the custody of the Magistracy of Haerlem, in the south room of the Prince's Court, and is very much admired by connoisseurs: it seems to have been finished, when he was about thirty-four years of age on comparing its date with that of his birth.

He then gratified the desire, he had long entertained, of seeing the *Antique* and the works of the great Italian masters by going to Rome, and took with him letters of recommendation, which procured him a place at the table of a Cardinal, during his stay there. Far from spend-

ing his time in dissipation with his countrymen, he passed it in studying the *Antique* and the works of Michael Angelo\*, and in making accurate sketches from the ruins and other rare relics of ancient art, which are to be found in abundance in that city: indeed he was constantly employed in this manner, when the weather was favourable. One day, whilst he was from home at his usual occupation, an Italian acquaintance went secretly to his lodgings, and cutting the canvas out of two straining frames took it away with him together with a trunk full of his best drawings. Martin, on his return, was extremely chagrined at the loss, and having some suspicion of this Italian he charged him with the theft and recovered his property: being however of a timid disposition he, from dread of the effects of this man's revenge, hurried away from Rome after a residence of scarcely three years, and returned to the Netherlands, taking home with him a large collection of excellent drawings and a well-furnished purse. On his arrival at Dordrecht, whither he had brought a letter from a young friend of his at Rome to his father, the Landlord of an Inn there (at this day the Anchor Brew-house, but then a cut-throat place, where

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Heemskerck was now again fixed in his own country, and was found to have made considerable alterations in his manner (after Schorel) during his absence; but in the opinion of some of the best judges he had not improved it, except

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\* Apparently at the request of the Lords of Dordrecht.—  
Note by De Jongh.

in one particular that his Outline was more graceful than before, and less hard and abrupt. On one of his pupils telling him, that it was said, he painted better when he took Schorel for his model, than he had done since he had been at Rome, he replied, "My son, I *then* did not know what I was about." There is an instance of this change in his style in the two doors for the altar of the Woollen-drapers, which adorn the Hall of the before-mentioned Prince's Court. On the interior are the Nativity of Christ and the Adoration of the Magi, and in these there is much decoration most delicately executed; in the persons of the three Kings he has introduced his own portrait and those of two of the commonalty. On the exterior is the Annunciation, the countenances in which are very fine and are after the Life: it should be observed, that the skirts of the Angel's robe, which are of purple and fall in curious folds, were painted by Jacob Rauwaerdts, who then lived with him as, I think, I have heard him say. This work is a sufficient proof of Martin's merit and of his great ability for the representation of minute objects, and contradicts that well-known maxim, which he frequently repeated; that

**Ben ieder Schilder | die wil bedijen |  
Vermijde Cieraten en metselarijen.**

"Every painter, who is anxious to be eminent, avoids architectural and other embellishments."




One may indeed perceive here traces of a studied attention to the objects, which are purely ornamental: the image of the Angel, for instance, who stands upon a polished marble floor, is reflected from it with as much brilliancy as if it had been ice.

Martin was the author of many of the great works in our churches: in the old church at Amsterdam the two doors to Schorel's altar-piece of the Crucifixion are by his hand; on the interior of which are several circumstances relative to the Passion and Resurrection of our Saviour; and on the exterior, figures very well executed in imitation of bronze—as are also the high-altar-piece, in the great church at Alcmaer, of the Crucifixion, with its two doors, exhibiting on the inside our Saviour's previous sufferings, and on the outside the history of St. Lawrence—a variety of pieces at Delft, both in the old and new church; in St. Agatha's, an altar-piece of the Adoration of the Magi, with one King appearing in the principal picture and another on each of the two doors, and so arranged that they form one group; on the outside is painted the Destruction of the Israelites by serpents, in *clear-obscure*; for this extraordinary performance he received a pension of a hundred guilders, a sort of property he was particularly fond of—also two doors for the high altar in the church of Eerstwoude (in the four northern


chases) in North Holland; which contain on the interior, in different compartments, the Life of Christ, and on the exterior that of St. Boniface—and the high-altar-piece in the church of Medemblic. For the Lord of Assendelft he painted the Resurrection and Ascension of our Saviour, as doors to an altar-piece; and they are now in that nobleman's private chapel, in the great church at the Hague.

It would be impossible to enumerate all the altar-pieces, monumental pictures, and portraits, &c. from his pencil, for he worked diligently, constantly, and expeditiously. I must, however, select, as worthy of particular notice, a most astonishing painting, which exhibits the four ends of man—death, judgment, eternal life, and hell. In this piece is seen a vast multitude of naked figures, each expressing in the countenance and by the attitude distinct emotions, arising either from the agonies of death, the joys of heaven, or the pangs of hell. He painted this for Jacob Rauwaerdt, who had been his pupil, and was one of the greatest encouragers of art of his day. Rauwaerdt paid him for it by counting out double gold ducats to him, till he expressed himself satisfied with the amount, which was very considerable. I have twice seen (first at Paul Kempenaer's and afterwards at the house of Melchior Wyntges,) an oblong picture by him of a



Bacchanalian Feast : it represents a group of naked bloated figures thrown into the lascivious attitudes used by the ancient heathens at those festivals. Of the fine display of his knowledge of *ordonnance* in this work a good idea may be formed from the prints, which have been engraved after it : it is, I think, the best piece he painted after his return from Rome. Arnold Van Berenstein has a Saint Christopher by his hand, introduced into a landscape which gives the spectator a magnificent prospect of distant country. In addition to these, his nephew, James Van der Heck, at Alcmæer has several portraits of him in *oils*, taken by him at different periods during the latter part of his life ; and they are very fine specimens of his powerful drawing and delicacy of touch.

In short, Heemskerck was at home in every style, but particularly expert in the naked figure, though occasionally a little censurable for adhering too much to the meagre and dry manner of the Flemish school ; and for permitting a species of mild expression to break forth in his countenances, which, as I have frequently remarked, tends to throw an air of insignificance over an artist's works. He understood thoroughly the doctrine of *ordonnance*, and has furnished nearly the whole world with the productions of his *inventive* genius : his works also contain more than a sufficient testimony to his having been well acquainted with the rules of architecture.





The number\* of prints after Heemskerck is almost infinite: for the curiously allegorical subjects of some of them he was indebted to the suggestions of that ingenious philosopher, Theodore Volkertsz Cuerenhert† (or Cornhart). He did not execute them himself, but had several copper-plate engravers at work, whom he supplied with neatly hatched drawings in *pen and ink*, which were remarkable for their freedom and correctness: one of these was the above-named Theodore Volkertsz Cuerenhert, a man endued with such quickness of apprehension, judgment, and readiness of hand, that he was equal to any undertaking within the capacity of a single individual. He etched and engraved several things: the delicate prints of the Acts of the Emperor‡ are by his hand, with the exception of that (which represents the Capture of the King of France) by Cornelius Bos.

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Notes by De Jongh.

\* The Burgomaster S. Van Huls had 648, therefore Le Comte is under a mistake, when he estimates them at less than 580: see his "*Cabinet d' Architecture, Peinture, &c.*" Tom. III. p. 283.

† "Dirck Volkertsz Koornhart" was born at Amsterdam in the year 1522, and lived several years at Haerlem, where he followed the profession of a Secretary and Notary; he died at Gouda in the year 1590: the most remarkable circumstances of his life may be found in the Memoir prefixed to his Theological and other works, which have been published in 3 vols. folio.

‡ Charles V.

Some time after his return from Rome, when he was quite an old bachelor, Martin married Mary, daughter of Jacob Koning, a very young and pretty girl; and there was a comedy acted at the theatre in honour of the wedding. She died in child-bed about a year and a half after their marriage. It was three or four years subsequent to this event, that he painted the before-mentioned two doors to the picture of the Murder of the Innocents by Cornelius Cornelisz, in the Prince's Court at Haerlem. Martin afterwards entered into a second marriage, with an old maid who was more indebted for her power of charming to the gifts of fortune than to either her beauty or good sense, and so extremely fond of the property of others, that she bought several things for the household without paying for them, and found others ere they were lost—to the great mortification of her husband, who entreated her not to disgrace him, and made his neighbours honourable compensation for their losses.

Two and twenty years, and indeed till his death, he was “Kerkmeester\*” at Haerlem: but, when that city was besieged by the Spaniards in the year 1572, he retired, with the permission of the council, to Amsterdam, and took up his abode with Jacob Rauwaerdt.

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\* Qu. Director of the Reformed Church?

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chases) in North Holland; which contain on the interior, in different compartments, the Life of Christ, and on the exterior that of St. Boniface—and the high-altar-piece in the church of Medemblic. For the Lord of Assendelft he painted the Resurrection and Ascension of our Saviour, as doors to an altar-piece; and they are now in that nobleman's private chapel, in the great church at the Hague.

It would be impossible to enumerate all the altar-pieces, monumental pictures, and portraits, &c. from his pencil, for he worked diligently, constantly, and expeditiously. I must, however, select, as worthy of particular notice, a most astonishing painting, which exhibits the four ends of man—death, judgment, eternal life, and hell. In this piece is seen a vast multitude of naked figures, each expressing in the countenance and by the attitude distinct emotions, arising either from the agonies of death, the joys of heaven, or the pangs of hell. He painted this for Jacob Rauwaerdt, who had been his pupil, and was one of the greatest encouragers of art of his day. Rauwaerdt paid him for it by counting out double gold ducats to him, till he expressed himself satisfied with the amount, which was very considerable. I have twice seen (first at Paul Kempenaer's and afterwards at the house of Melchior Wyntges,) an oblong picture by him of a

Bacchanalian Feast : it represents a group of naked bloated figures thrown into the lascivious attitudes used by the ancient heathens at those festivals. Of the fine display of his knowledge of *ordonnance* in this work a good idea may be formed from the prints, which have been engraved after it : it is, I think, the best piece he painted after his return from Rome. Arnold Van Berenstein has a Saint Christopher by his hand, introduced into a landscape which gives the spectator a magnificent prospect of distant country. In addition to these, his nephew, James Van der Heck, at Alcmæer has several portraits of him in *oils*, taken by him at different periods during the latter part of his life ; and they are very fine specimens of his powerful drawing and delicacy of touch.

In short, Heemskerck was at home in every style, but particularly expert in the naked figure, though occasionally a little censurable for adhering too much to the meagre and dry manner of the Flemish school ; and for permitting a species of mild expression to break forth in his countenances, which, as I have frequently remarked, tends to throw an air of insignificance over an artist's works. He understood thoroughly the doctrine of *ordonnance*, and has furnished nearly the whole world with the productions of his *inventive* genius : his works also contain more than a sufficient testimony to his having been well acquainted with the rules of architecture.

The number\* of prints after Heemskerck is almost infinite: for the curiously allegorical subjects of some of them he was indebted to the suggestions of that ingenious philosopher, Theodore Volkertsz Cuerehert† (or Cornhert). He did not execute them himself, but had several copper-plate engravers at work, whom he supplied with neatly hatched drawings in *pen and ink*, which were remarkable for their freedom and correctness: one of these was the above-named Theodore Volkertsz Cuerehert, a man endued with such quickness of apprehension, judgment, and readiness of hand, that he was equal to any undertaking within the capacity of a single individual. He etched and engraved several things: the delicate prints of the Acts of the Emperor‡ are by his hand, with the exception of that (which represents the Capture of the King of France) by Cornelius Bos.

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Notes by De Jongh.

\* The Burgomaster S. Van Huls had 648, therefore Le Comte is under a mistake, when he estimates them at less than 580: see his "*Cabinet d' Architecture, Peinture, &c.*" Tom. III. p. 283.

† "Dirck Volkertsz Koornhart" was born at Amsterdam in the year 1522, and lived several years at Haerlem, where he followed the profession of a Secretary and Notary; he died at Gouda in the year 1590: the most remarkable circumstances of his life may be found in the Memoir prefixed to his Theological and other works, which have been published in 3 vols. folio.

‡ Charles V.

Some time after his return from Rome, when he was quite an old bachelor, Martin married Mary, daughter of Jacob Koning, a very young and pretty girl; and there was a comedy acted at the theatre in honour of the wedding. She died in child-bed about a year and a half after their marriage. It was three or four years subsequent to this event, that he painted the before-mentioned two doors to the picture of the Murder of the Innocents by Cornelius Cornelisz, in the Prince's Court at Haerlem. Martin afterwards entered into a second marriage, with an old maid who was more indebted for her power of charming to the gifts of fortune than to either her beauty or good sense, and so extremely fond of the property of others, that she bought several things for the household without paying for them, and found others ere they were lost—to the great mortification of her husband, who entreated her not to disgrace him, and made his neighbours honourable compensation for their losses.

Two and twenty years, and indeed till his death, he was “Kerkmeester\*” at Haerlem: but, when that city was besieged by the Spaniards in the year 1572, he retired, with the permission of the council, to Amsterdam, and took up his abode with Jacob Rauwaerdt.

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\* Qu. Director of the Reformed Church?

He was naturally economical and pusillanimous; and was so timid, that once, during a review of the Fusileers, he climbed up to the top of the church-tower to look at them from the battlements, under the notion that that was the only situation, from which he could see them securely. From the apprehension that he should be reduced to poverty in his old age he, to the day of his death, carried a considerable sum of money in gold crowns sewn up in his clothes.

When Haerlem fell into the hands of the Spaniards, they got possession of many of his works under the pretence of wishing to purchase them and send them to Spain; and, besides, almost all his best pictures were destroyed in the shameless Iconoclasm; so that there are but very few to be found in this country at the present day.

Being a man of property and without children, Martin bequeathed a great portion of his wealth to charitable uses. Amongst other legacies of this kind was the income of a piece of land as an annual wedding-present to a young couple, on condition they were married at his grave: and this has been complied with ever since. He erected a Pyramid or Obelisk of blue stone over his father's grave in the church-yard of Heemskerck, on which are an Effigy of his father, an Inscription in Latin and Dutch, and the figure of a Child standing upon human bones with its right foot on a scull, and leaning against a burn-

ing torch: this monument, on which the words "cogita mori" are very conspicuous, seems to be dedicated to immortality. Below are his arms; on the *dexter* side half a Spread Eagle, on the *sinister* a Lion, and in the *base* of the *scutcheon* a naked arm Winged, with a Pen or Pencil in the hand and the elbow resting upon a Land-Tortoise—probably in allusion to the maxim of Apelles, "That men should neither be idle, nor overload their minds with too much employment." For the repair of this monument he set apart in his will the income of a portion of land, desiring that, in case of its decay, the legacy might lapse to his nearest relations.

After having advanced the Art in a very high degree during his career, Martin arrived at its close on the first of October 1574, at the age of 76: consequently he lived two years less than his father. He lies buried at Haerlem, in the chapel on the north side of the great church, but has left behind him a reputation, which can never die as long as the Art receives its meed of admiration from mankind.

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## AUTHORS,

*who have written about M. Heemskerck expressly,  
or mentioned him incidentally.*

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- Ludovico Guicciardini 15— merely mentions him.
- Philip Galle ..... in the Frontispiece to his  
“*Inventiones Heemskerki-  
anæ.*”
- Vasari..... 1568 calls him *Emskycv* and enu-  
merates Prints after him, in  
his life of Marc Antonio.
- Lomazzo..... 1585 speaks of having seen in a  
private collection some ad-  
mirable pieces by him and  
other Flemish Painters of  
the time, in which the trans-  
parent colours had been used  
with very great judgment.  
Cap. 9.
- Scribanius ..... 1610 merely mentions him in his  
enumeration of the great  
Painters of Antwerp and  
the rest of Belgium.

Verses under his Portrait by Hondius.

“*Quæ regio HEMSKERKI Batavi non plena laboris?*”

and three other lines, which refer only to the beau-  
tiful “*turres*” and ruins, with which we know he  
was fond of adorning his pictures.

Sandrart ..... 1683 transcribes almost entirely from Van Mander, and adds little or nothing to what he had told us.

Felibien ..... 1666 seems to have no perception of his merit, and only talks of his charitable bequests and the brass cross upon his tombstone.

Baldinucci ... 16.. has merely transcribed from former writers, adding some little circumstances for which he had probably no authority: he makes Heemskerck's father a builder of village cottages, and not a farmer; who, when he had no work, was employed by the peasants in whatever they wanted to have done—such as milking their cows, &c.: his having had Arms, which his son had carved upon his monument, must induce us to think he was not in so very low a station—'tis true, a man of good family may be in indigence. I think Baldinucci was inclined to make Heemskerck's origin as low as possible, that his rise might appear the greater and the more striking.

De Piles ..... 1699 tells us nothing new except the story of Heemskerck's remarkable stupidity in his youth, which appears to be entirely without foundation.

Le Comte } ... 1702 What he says of Heemskerck is  
(Florent) } unexceptionable, but he adds little or nothing to the stock of knowledge already in every body's hands



concerning him. He makes the change in his manner by his residence in Italy to consist in its being "plus coulante et plus libre que celle des Pais-bas." Tom. II. p. 212.

Descamps ... 1753 follows Van Mander, and takes his account almost entirely from him—and copies him pretty well and fairly.

D'Argenville...1762 has left his history as he found it, but speaks of him as a Painter with more judgment than many of the other authors.

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#### ADVERSARIA.

D'Argenville in his *Life of Cigoli* (Tom. I. p. 177.) tells us, that he was accused of having taken the picture, that he painted for St. Peter's in Rome, from Martin Heemskerck, and that he was obliged "de repeindre un nouveau tableau." If this was really the case, it should seem, the accusation was just.

D'Argenville also says (p. 79.) many Prints have been engraved after him, and amongst them "une Bacchale" painted after his return from Italy: does he allude to either of the prints mentioned in the Catalogue?

He tells us too, that Oct. Vœnius painted a *Triumph of Bacchus* in competition with Heemskerck: but as Heemskerck died 1574, when O. Vœnius could be, at most, only about eighteen

years of age, this can hardly be true. He seems to have made up this blundering tale from a passage in Sandrart (p. 279), which he appears to have misunderstood. I think, Sandrart means to say, it was a feast of Bacchus which he copied from Heemskerck: he says, whilst Voënius was with the Archd. Albert at Brussels, "*variâ elaborabat opera pulcherrima, inter quæ potissimum celebratur festum aliquod Bacchi, quod juxta prototypum Heemskerckii disposuerat,*" which, he adds, still remains with a Dominus de Wyntges at Middleburg.

Descamps and Sandrart both speak of the high opinion, he had, of the works of John Mostaert, in their Lives of that Artist; and Descamps tells us, that he was so fond of a picture of the Resurrection of Lazarus, although it was only a copy after an original by Albert Van Oudwater, that he was never satisfied with looking at it.

If what Mr. De Piles tells us were true, that M. Angelo was so pleased with one of Heemskerck's Prints, that he had a mind to colour it, it would clearly be one of the greatest honours, that could possibly have been done him: but I much suspect, it is all a mistake, for he quotes Vasari for it, in whose book I can find no such thing. Vasari says (in the Life of M. Antonio), that M. Angelo, when he was very young, was so much taken with a print of St. Antony beaten by Devils, by "Martino d'Anversa," that he had a

mind to colour it, meaning by Martino d'Anversa Martin Schön; and De Piles has supposed him to mean Martin Heemskerck.

It is very difficult to determine, whether Heemskerck Engraved or Etched plates himself:

Sandrart ..... certainly affirms, that he did etch some plates himself, or rather practised etching, "cæterum methodo quoque utebatur elegantissimâ tam calamo delineandi, quam ære roso exhibendi quæpiam."

Basan ..... says the same, "Il a gravé à l'eau forte quelques-unes de ses Compositions;" and he has, accordingly, put him into his Dictionary of Engravers.

Gori Gandellini is of the same opinion, and says (Tom. II. p. 136.) "Intaglio ad acqua forte con buon gusto, e maniere elegante, &c."

Van Mander... certainly asserts, that he did not engrave any thing himself; and he is the oldest author, I can find, that talks about it.

Le Comte..... clearly affirms, that he did engrave, and, as it appeared to him, "avec beaucoup de génie." Tom. III. p. 272.

If Joan Galle is to be trusted, it is quite clear, that M. Heemskerck did etch some of his own designs, for having got at least three of the plates of the History of Judith and Holofernes into his hands he engraved upon the first of them (the Interview of Holofernes with Achior) "*Heemskerck invent et fecit:*" I mean,

of course, the upright prints of that story. The Painter's mark, which remains, I think was there before.

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### DISCIPLES OF M. HEEMSKERCK.

Cornelius of Gouda. See Baldinucci and Van Mander, in their *Lives of Jan Swart, and Descamps*, Tom. I. p. 107. Edit. 1753.

Philip Galle ..... Guicciardini says, he was of Haerlem, Lat. Edit. p. 90; and Van Mander, that he was a pupil of Cuerenhert.

Jacob Rauwaerdt.

His own Son ..... See Descamps, in his *Life of Albert Van Oudwater*.

G. DA. V. .... An Artist, who painted seven pictures of the seven Planets, now in the possession of — Mason, Esq. at Norwich. If he were not his Scholar, he at least imitated him very closely; they are not good enough for us to suppose they can be by Heemskerck, but they are very like his pictures, have all his faults, and resemble him particularly in being totally destitute of Chiaro-oscuro.

Gerardus Groningus. Of this man I can find no account, but I have seen fifty prints of the *Life of Christ* after him by Phil. Galle, which I thought very much in the style of Heemskerck—also a work intitled “*Divinarum Nup-*

tiarum Conventa et Acta 1573."  
 "Gerardus Groningus delineavit;"  
 67 Prints.

N. B. If Groningus mean here only that the Artist was of Groningen, it is possible, he might be the same person that painted the above-named pictures of the seven Planets, and we might interpret the mark Gerard DA Vries; for Groningen was, I think, at that time clearly included in Friesland—but see Lod. Guicciardini, p. 229, French Edit. 1568.

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#### PORTRAITS OF MARTIN HEEMSKERCK.

1. The Portrait of Martin Heemskerck by Philip Galle, in the Frontispiece to the little book called "Inventiones ex utroque Testamento," is the oldest we have, and, I apprehend, the most authentic\*: indeed it is the foundation of all the rest.
2. One in the Set of Portraits of Flemish Painters published by Henry Hondius, taken from that by Galle; but the engraver has endeavoured to strengthen the character, and has in some measure altered it: he has also added more of the figure.
3. Sandrart's is taken from that of Hondius, most miserably—the character spoiled, and made quite foolish.

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\* That in the present volume is a copy from this.  
*Note by the Editor.*

4. That in D'Argenville is also copied from Hondius'.
5. Descamps has given us one so execrably bad that it is not easy to say, whether it be taken from that of Hondius or that of Sandrart.
6. That by Ladmiral, in the new Edition of Van Mander, (2 Vols. 8vo. Amst. 1764), is also copied from Hondius'.

## ENGRAVERS

OF THE PRINTS AFTER M. HEEMSKERCK'S DESIGNS.

Qu. Hemsckerck himself?

Cornelius Bos, in the year 1546.

Hieronimus Cock.

D. V. Cuerenhert, according to Martin, as early as the year 1543.

Herman Muller.

Phil. Galle, in the year 1570.

Theod. de Brij, in the years 1596 and 1627.

Ⓟ. C. de Jonge.

Bart. Dolendo, in the year 1629.

C. Van. Sichem.

Prenner.

Mechel.

I. W. of the Set of prints of the Lord's Prayer.

— in Pigage's Dusseldorff Gallery.

## PUBLISHERS

OF THE PRINTS AFTER M. HEEMSKERCK'S DESIGNS.

Qu. { Heemskerck himself?  
D. V. Cuerenhert?  
Hieronimus Cock,  
Goltzius.  
P. Galle.  
Gerard de Jode.  
Theod. Galle.  
Joan. Galle.  
Visscher.  
J. Boel.  
Hendike.  
Clem. de Jonge.  
Wilh. Engleb. Koning.

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# CATALOGUE.

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## BIBLE.

### SETS OF PRINTS

FROM BOTH

### *The Testaments.*

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**T**WENTY-ONE Prints (each 5 in. 1, 2, or 3 lines high, by 7 in. 9, or 10 lines wide); or, with a Frontispiece (rather larger) in which is a Portrait of the Painter, twenty-two prints; by Phil. Galle.

The original Title calls them "*CLADES*" or Disasters of the Jewish Nation, in an inscription within the lower part of the print. A later edition has "*INVENTIONES HEEMSKERKIANÆ EX UTROQUE TESTAMENTO*," engraved at the top; and in this the numbers on the prints are all altered: and lastly, a new Title to each was engraved, in the top of it.



The Subjects and Numbers in these Editions are, as follows :

1st Edit.	Later Edits.
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1. Frontispiece.

5 in. 7 lines high, by 7 in. near 11 lines wide.

This print consists of broken Statues and Ruins, with a Painter drawing after them, and an Architect standing by them and conversing with him : in the middle is a Pedestal of such a column as those of Trajan and Marcus Antoninus, with a recess cut in one of its faces, in which is a colossal Bust of Heemskerck, of an enormous size in respect of the figures ; and on another is fastened a paper with his mark, and an inscription telling us his name, and that he was the Apelles of the age, in which he lived, and the father of Invention, "**alter nostri Sæculi Apelles, inventionum Pater.**" Heemskerck is named as the Inventor of this print ; are we to suppose him the Designer of his own portrait also ? it is very fine.

- |    |    |                                    |
|----|----|------------------------------------|
| 1. | 2. | Noah's first Sacrifice.            |
| 2. | 3. | Noah uncovered.                    |
| 3. | 4. | The Tower of Babel.                |
| 4. | 5. | Destruction of the Tower of Babel. |

1st. Edit.	Later Edits.	
5.	6.	Destruction of Sodom.
6.	7.	Lot and his Daughters.
7.	8.	Destruction of Jericho.
8.	9.	Achan and his Family stoned, and Ai burnt.
9.	10.	Ai destroyed, and her King hanged.
10.	11.	Burial of the King of Ai.
11.	12.	Destruction of the Philistines by Samson.
12.	13.	Burial of Samson.
13.	14.	Zimri's burning of the Palace in Tirzah, and himself in it.
14.	15.	Israel divided between Omri and Tibni.
15.	16.	Destruction of the House and Images of Baal, by Jehu.
16.	17.	Jehu adores the Golden Calves : date 1569.
17.	18.	Plunder of the Temple, by the Chaldeans under Nebuchadnezzar.
18.	19.	Destruction of the Temple, by Nebuzar- adan, his General.
19.	20.	Adoration of the Shepherds.
20.	21.	Adoration of the Magi.
21.	22.	Destruction of the Temple and Jerusalem, by Titus.

The Impressions, which have the Numbers within the print, are the earliest ; though I have seen some without any Number, but I believe, they are very rare, and may be considered as Proofs.

Those, which have the Numbers at the bottom, under the print (in the Exergue), are later and much retouched; and altered, so as, in some sort, to improve the Chiaro-oscuro; and the Sky in general made darker. The Numbers also are not the same with those in the original Edition. Lastly, new Titles were engraved in the upper part of the prints themselves; and these are still worse impressions. None of the Editions have any date.

It is very desirable to have early impressions of these prints.

*The Ten Commandments. 10 Prints, by  
Herman Muller.*

Each 7 in. 9 lines high, by about 9 in. 9 lines wide.

1. First and Second Com. The Golden Calf.
2. Third Com. I do not understand the Subject of this.
3. Fourth Com. Story of the Man, that gathered sticks upon the Sabbath-day. He is represented here as riving wood.
4. Fifth Com. Noah drunk, and uncovered, with his son Ham ridiculing him.
5. Sixth Com. Cain slaying Abel.
6. Seventh Com. David and Bathsheba.
7. Eighth Com. Story of Achan. Josh. vii.

8. Ninth Com. The Elders accusing Susanna.
9. } Tenth Com. { Joseph and Potiphar's wife.  
10. } { Men tampering with a Servant,  
{ loosing an Ass, leading off an  
{ Ox, &c.

"*H. Muller fecit*" is upon the fifth and tenth prints, and his mark (*M*) on the ninth.

In the earliest Editions of these prints there is ("Cock," or) "*H. Cock excud.*" upon each: they are usually rather rough, and printed with coarse ink.

Those with "*Phil. Galle exc.*" are later, but, I think, clearer and better printed: in this Edition there is a reference, in the lower part of each print, to the passage of Scripture, from which the subject of it is taken.

Those with "*Th. Galle excud.:*" are later still.

In Joan. Galle's Edition, which seems to be the last, PRÆCEPTVM 1. 2, &c. is engraved in the upper part of the prints; but he has put his own name as the Publisher (*excud.*) on the first only: and in the first, above, is "DECEM PRÆCEPTA DECALOGI."

*The Eight Beatitudes. 8 Prints, by Herman Muller.*

Each about 7 in. 8 lines high, by 9 in. 8 or 9 lines wide.

1. "BEATI PAUPERES SPIRITV."

Job receiving the ill-news of all his misfortunes.

2. " BEATI MITES."

Dispute of Miriam and Aaron with Moses,  
about his wife, a Cushite woman, (v. an  
Ethiopian). Numb. xii.

N. B. In the late impressions of this plate the  
face of the Almighty, which appears in the Glory  
in the Tabernacle; and his figure in the clouds  
communing with Moses upon the mountain, in the  
background, are expunged; and Hebrew Letters  
put in their place.

3. " BEATI QVI LVGENT."

Mary Magdalen washing Christ's feet, in the  
House of the Pharisee.

4. " BEATI QVI ESRIVNT ET SITIVNT IVSTI-  
TIAM."

Simeon with the Child: or the Presentation in  
the Temple.

5. " BEATI MISERICORDES."

Tobit burying the Dead, feeding the Hungry,  
clothing the Naked, and visiting the Cap-  
tives.

6. " BEATI MVNDO CORDE."

The Annunciation.

7. " BEATI PACIFICI."

Abigail before David.

8. " BEATI, QVI PERSECVTIONEM PATIVNTVR."

The Stoning of St. Stephen.

The Engraver's name, "*Herman Muller. Sc. & fecit*," is upon the first and fourth plates; and his mark, "*M FEC.*", on the sixth and seventh. C. Visscher's Edition is late, and the impressions are weak; and the prints are numbered a second time, in the Exergue, underneath.

*Good Women of the Old Testament. 6 Prints.*

- |            |   |  |
|------------|---|--|
| 1. Jael    | } | See Vasari's Lives of Painters,<br>Tom. II. p. 310. 4to. Fior. 1568.<br>(in that of Marc Antonio). |
| 2. Ruth    |   |  |
| 3. Abigail |   |  |
| 4. Judith  |   |  |
| 5. Esther  |   |  |
| 6. Susanna |   |  |

*Good Women of the New Testament. 2 Prints.*

"*Martini Petri excud. ad insigne aurci fontis.*"

1. "MARIA MATER DEI."

A single whole figure, in a Landscape; with Ruins and the Flight into Egypt in the distance. Under it.

"*Virgo Dei ——— tabella capit.*"

2. Mary Magdalen.

## OLD TESTAMENT.

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### FALL OF MAN.

*Temptation of EVE ..... " Martinus Heemskerck 1548, Maij."*

9 in. 8. lines high, by 7 in. 6 lines wide.

She is standing by Adam, who is sitting on a stone, and embracing her with his left arm; whilst she receives the apple from the Serpent, who is twisted round the tree, and presents it to her. In the distance are the Deity forming Eve, an Elephant, an Unicorn, &c.

There is no mark of the Engraver upon it.

*ADAM and EVE ..... by Cuerenhert.*

9 in. 8 lines high, by 7 in. 6 or 7 lines wide.

The Engraver's mark is upon it, and 51 under that mark; and above it is that of the Painter ( *M* ), but smaller than usual.

*ADAM and EVE driven out of Paradise*—by the same, as I judge, but there is no mark upon it of the Engraver.

About the same size.

The Angel is upon a Cloud, and has his wings upon his Head and Ancles like Mercury. The sword seems to take fire from its motion in the air.

The Painter's name is upon it: Qu. Engraved by himself?



CAIN and ABEL. *See the Ten Commandments,*  
*Plate 6.*

NOAH *uncovered.*

About 9 in. 6 lines high, by about 7 in. 9 lines wide.

Neither names, nor marks upon it. Qu.  
A Copy?

*History of NOAH. 6 Prints.*

Each 7 in. 7 lines high, by 9 in. 7 or 8 lines wide.

1. The Building of the Ark.
2. Noah with his Family and the Animals going into the Ark.
3. The Deluge.
4. Noah, &c. coming out of the Ark.
5. Noah's first Sacrifice.
6. Noah uncovered.

There are several Editions of these prints.

1. With "*h Cock excud.*"; these are the first, but the printing is too rough: in this edition there is no name of the Engraver.
2. With "*Goltzius excude.*"; and upon each of these is engraved "*Cor. Cort. fec.*"; I suppose, with a view to raise their value; but there seems no reason to believe, that he really did them. These are well printed and this is, upon the whole, the best edition.

N.B.—There are impressions with "*Cor. Cort. fec.*" only, without any name of the Publisher; and these are very good.

3. With "*Visscher exc.*"; the plates were now got into Holland, where they took great liberties with



them. The form of the Ark, in all of them, is altered, and it is more shaded: the figure of the Deity is regularly taken out, wherever it was found (viz. in the first, fourth, and fifth prints), and the Holy Name (I suppose, it is) in Hebrew letters put in its place: and the background, with the Sun and the Rainbow, quite altered in the fifth print.

NOAH Uncovered. *See the Ten Commandments, Plate 4.*

*History of ABRAHAM. Number of Prints uncertain.*

Each 9 in. 8 to 10 lines high, by 7 in. 6 to 9 lines wide; that is, about the same size with the prints of Adam and Eve.

1. God appearing to Abraham, and the Circumcision of Ishmael.  
Neither names, nor marks upon it.
2. Abraham, and Melchisedek.  
No. "2" and the Painter's name only upon it.
3. Abraham and Isaac.  
The common subject: the Angel is here a Cherub (head and wings).
4. Abraham, and the Angels.  
"*Martinus Heemskerck Inventor.*"

These prints have no name of the Engraver, but they seem to be by Cuerehert.

*History of Lot. 4 Prints.*

Each 9 in. about 8 lines high, by 7 in. from 7 to 8 lines wide.

1. Lot entertaining two Angels.
2. Men struck blind, at Lot's door.
3. Lot's departure from Sodom.
4. Lot and his Daughters.

These prints have no name of the Engraver; but the Painter's name is, at length, with I.V. on the two first, I. F. on the third, and no names or letters at all upon the fourth. They are not good, and appear to be copies.

*History of ISAAC.*

1. Abraham swearing his Servant.  
About 9 in. 9 lines high, by about 7 in. 8 lines wide. Painter's name only, "1549," and No. "1" upon it.
2. Abraham's Servant and Rebekah at the well.  
"1549," but no name of Engraver upon it.
3. Rebekah giving drink to Abraham's Servant.  
Painter's name only and No. "3" upon it.
4. Rebekah receiving the Bracelets from Abraham's Servant.  
Painter's name only and "1549" upon it.

5. Abraham's Servant communing with her father, Bethuel.  
Painter's name only and "1549" upon it.
6. Rebekah returning with Abraham's Servant.  
Painter's name only upon it.
7. Meeting of Isaac and Rebekah.  
"1549," but no name of Engraver upon it.
8. Marriage-Feast of Isaac and Rebekah. Qu.  
Laban's Feast?—Gen. xxiv. 54.  
Cuerenhert's mark, with "*M* inventor," upon it: very fine.

*History of JACOB. Number of Prints uncertain.*

Each about the same size with the Adam and Eve, and by the same Artist. These Prints are numbered.

1. Esau selling his Birth-right, "1549."
2. Isaac blessing Jacob.
3. Jacob's Dream, or Jacob's Ladder.
4. Jacob setting up a Pillar. "1549." Gen. xxviii. 18.
5. Jacob and Rachel. "1549." Gen. xxix. 10.
- 6.? Laban searching for his Images. "1549."  
It is numbered 5.
- 7.
8. Meeting of Jacob and Esau.
- 9.
- 10.
- 11.
- 12.
13. Jacob's Return. "1549. 13."

N.B.—This may be No. 6 or 7.

*Story of DINAH and SHECHEM. 4 Prints, by  
Herman Muller.*

Each 7 in. 8 lines high, by 9 in. 9 lines wide.  
The Engraver's name upon the first only.

1. Rape of Dinah.
2. Hamor and Shechem communing with Jacob and his sons.
3. Circumcision of Hamor and Shechem, &c.
4. Dinah brought home by Simeon and Levi, after the slaughter of Hamor and Shechem, and all the males of their city.—This is a fine thing.

G. de Jode's Edition is late.

Visscher's is much later.

*History of JOSEPH. 6 Prints, by Cuerenhert.*

Each about 9 in. 9 or 10 lines high, by about 7 in. 8 lines wide.

1. Joseph telling his Dream. Fine.  
No name of the Engraver.
2. Joseph enquiring for his brethren of a certain man, who told him they were in Dothan.  
Gen. xxxvii. 15, 16, 17. Fine.

This is the real subject of the picture: the figures in the background are a continuation of the story.

“*Cuerenhert fecit 1550.*”

3. Joseph and Potiphar's Wife. Fine.  
The names of both Painter and Engraver, at length, upon it, with “1549.”
- 4.

5. Joseph interpreting Pharaoh's Dream. Fine.  
Names of both Painter and Engraver, at length,  
upon it.
6. Finding of Pharaoh's Cup in Benjamin's sack.  
Names of both Painter and Engraver upon it.

These prints are numbered.

*History of JUDAH and TAMAR. 4 Prints, by  
Herman Muller.*

Each about 7 in. 7 lines high, by from 9 in.  
9 lines to 10 in. 2 lines wide. The Engraver's  
mark is upon each.

1. Judah and Tamar.  
He is sitting with her, and giving her a bracelet:  
she has already got his staff.
2. Judah sending her the Kid by his friend, the  
Adullamite.
3. Tamar brought to execution, producing his  
signet, bracelets, and staff.
4. Birth of Pharez and Zarah.

Those with *J. Boel excu.* on the first plate  
are late impressions. Those with *Visscher* on the  
same are still later; and in this Edition a reference  
is added under the right-hand corner to the text  
of Scripture, from which the subject of each is  
taken, and part of the inscription under the last  
is obliterated.

*History of JUDAH and TAMAR. Perhaps by  
the Painter himself.*

1. Judah and Tamar. Fine.  
9 in. 6 lines high, by 7 in. 6 lines wide. I believe,  
etched by the Painter himself: "*M*" only  
upon it.

2. Hirah, the Adullamite, with the Kid ; and two other men.  
About the same size.
- 3.
- 4.
5. Birth of Pharez. Very fine.  
9 in. 9 lines high, by 7 in. 8 lines wide.  
No. "5" and the Painter's name only upon it.
6. Birth of Zarah.  
9 in. 3 lines high, by 7 in. near 4 lines wide.  
"M" only upon it: by the Painter himself.

JOSEPH and POTIPHAR'S *Wife*. See the *Ten Commandments*, Plate 9.

*The Twelve PATRIARCHS. 12 Prints, by  
Dirck Cuerehert.*

Each from 7 in. 6 to 8 lines high, by 10 in. 8 to 10 lines wide. The Engraver's mark, or his name at length, is upon each; and the date "1550" is on the first, the ninth, and the last.

1. Judah ..... crowned, and holding a Sceptre; by him are a Lion and a Statue of Jupiter.
2. Reuben.....sitting upon a Hog; and by him a fountain with Statues of Venus and Cupid, &c.
3. Simeon.....with a Cat and a Statue of Juno; he is seated, and has a drawn Sword in his hand.
4. Levi.....sitting upon a Bear; with a Mitre at his feet and near him a Group, of a woman piercing a man through with a lance.

5. Zebulun....sitting, and making a Net; a Dolphin at his feet, and a Statue of Neptune, in the sea, by him.
6. Issachar....sitting upon the ground, and leaning on an Ass; a Statue of Atlas by him.
7. Dan.....sitting; in the distance is a cumbent Statue of Paris, and, nearer us, a Horseman thrown by a Serpent's biting his horse's heel; another Serpent in the foreground,
8. Gad.....with a Leopard and a Statue of Mars. This Statue would alone be sufficient to prove Martin's great acquaintance with the works of Michael Angelo. The figure of Gad is left-handed.
9. Asher.....he is milking a Goat; by him are a Cornucopiae and a Statue of Ceres.
10. Naphtali,...with a Stag and a broken Statue of Mercury.
11. Joseph.....with a Bow in his hand and a Quiver upon the ground: by him are a Lamb and a Statue of Minerva; but Heemskerck has made her hold a Victoriola, like the common antique figure of Roma, from which I should conceive he certainly must have copied it, by mistake. The Sky is full of Stars.
12. Benjamin...by him are a Wolf tearing a Lamb, and a Statue of a very strange Idol composed of a winged Serpent with three female heads and breasts. Against the pedestal of this Idol leans the trunk of a broken Statue.

These are very fine things. The first impressions of them have no date, or name of either

Painter or Engraver; and the distant parts and weaker shades are extremely delicate and tender. In those, which have the names, these are all retouched and strengthened; which gives a heaviness and disagreeable monotony to the whole. This may be observed particularly in comparing the different impressions of the eighth and tenth, the Gad and Naphtali.

Cuerenhert has done nothing superior to these: I do not doubt their being his.

*The Golden Calf. See the Ten Commandments, Plate 1.*

*The Brazen Serpent.*

8 $\frac{3}{8}$  in. high, by 13 $\frac{1}{8}$  in. wide. No name of the Engraver, but that of the Painter only upon it.

It is on the wrong light—outrageous drawing; but capitally grand. Some of the attitudes seem to be hardly within the powers of the human frame—but just possible: e.g. that of the man with the halbard kneeling on one knee. The views and fore-shortenings great and masterly. The outline in general very incorrect, and charged beyond all bearing; and, in many places, uncommonly hard. The figures are all naked and ostentatiously anatomical. I have no guess at the Engraver: it is most like Cuerenhert, but yet I think it is not by him. Heemskerk had M. Angelo's Picture of the same subject in his



mind, when he designed this: can it be by Cornelius Bos?

BALAAM *and the ANGEL*, by Cuerehert.

10 in. 11 lines high, by 16 in. 9 lines wide.

“DC”, “*Hieronymus Cock excude: 1554. cum gratia & privilegio per An: 6.*”

A later Edition has “*Theodoris Galle excudit.*”

This is one of the most important prints of the whole work: both the figures are fine: that of the Angel in the air, flying by his own power without any wings, is admirable.

It is evident, that Rubens was much indebted to this figure of Balaam; in some of his Hunting-pieces especially.

JAEL *and SISERA*. I believe by Cuerehert.

9 in. 8 lines high, by 7 in. 6 lines wide.

No name of either the Painter or Engraver upon it; only “*judit 4 ca.*” This seems to belong to the same set of prints with the Adam and Eve, &c.

*History of GIDEON*. 6 Prints. Qu. the Engraver?

Each 7 in. 6 or 7 lines high, by 9 in. 8 or 9 lines wide. “*H. Cock exc.*”

1. The Angel appearing to Gideon.
2. Destruction of the Altar of Baal, and the building of an Altar to the Lord.
3. Story of the Dew and the Fleece of wool, with a figure of the Lord appearing to Gideon.

4. Reduction of Gideon's army, by the different modes in which his men drank of the water.

5. Army of the Midianites surprized and destroyed by Gideon.

“*Martinus hemskerck inventor anno 1561.*”

6. Ear-rings and other spoils of the Midianites brought to Gideon by the Israelites, to make of them an Ephod.

Visscher's Edition of these prints is very late, and the third is much altered; the figure of the Almighty is taken out, and a Glory, with the Hebrew Word in it, put in its place.

*History of SAMSON. 6 circular Prints, by Phil. Galle.*

From 10 in. to 10 in 5 lines in diameter.

“*Hieron Cock exc.*”

1. The Sacrifice of Manoah and his wife; with the departure of the Angel.

2. Samson and the Lion.

3. Marriage of Samson.

4. Samson and the Philistines; with the fountain from the jaw-bone, the burning of the corn, and the gates of Gaza.

5. Samson and Delilah.

The usual subject of the cutting off his hair. In the background they are putting out his eyes.

6. Samson pulling down the Pillars.

The Edition with “*Theodor. Galle exc.*” is later; and the impressions are feeble sometimes, but better printed than H. Cock's.

N. B. There are copies of the two last prints, viz. the cutting off Samson's hair and his pulling down the pillars, but with great variations, in a folio Latin Bible. Franc. 1566. p. 113 and 114: they are Wood-prints marked "S F," which, I suppose, means Sigismond Feyrabend. We have them again in a little book of prints to the Bible by Hans Bocksperger, jun'. and Jost Amman, long 4<sup>vo</sup> or 8<sup>vo</sup>. Franckfort. 1569. The book consists of sixty-two leaves only, and the prints (114 in number) are each 3 in. 3 lines high, by about 6 in. wide. There are, besides, three much larger prints of a different kind which are folded.

Tit. "Neuwe Biblische Figuren"

"des Alten und Neuen Testaments."

There are also several imperfect pieces of large Tapestry taken from these designs, but with considerable alterations, in the old seat of the Pettiwards, at Putney.

SAMSON and DELILAH. "AA inventor and DC  
fe. judi 16."

9 in. 8 lines high, by 7 in. 7 lines wide.

SAUL meeting the Men near Mount Tabor and at Rachel's Sepulchre: date 1549. I think, by Cuerenhert.

10 in. 11 lines high, by 16 in. 6 lines wide.

This seems to be meant as a Companion to the Balaam.

No name of either Engraver or Publisher.

*History of DAVID. 10 Prints.*

Each 7 in. 7 to 8 lines high, by 9 in. 7 to near  
9 lines wide.

No name of Engraver.

1. Samuel anointing David.
2. David bringing presents from his father to King Saul.
3. Jesse sending David to the Camp with a present to the Captain, under whom his other three sons served.
4. David's Brethren relating to him Goliath's challenge.
5. David armed before Saul.
6. David meeting Goliath.
7. David cutting off Goliath's head.
8. David before Saul, with Goliath's head in his hands.
9. Triumph of Saul and David, after the slaughter of the Philistine.
10. Saul and David—the common subject.

There are many Editions of these Prints.

1. Hieron. Cock excudit—these are generally very rough: his name is on the first.
2. By Theodore Galle—these are better printed; and this is perhaps the best edition of all: his name is on the first.
3. By Joan. Galle—he has taken out the names of both Cock and Heemskerck in the first plate, and, in the place of them, has put a Cartouch with a Title,

“ *Davidis in Regem—Epiniciu acclamat.* ”

4. A still later edition, by the same Joan. Galle, has a reference, at the bottom of each print, to the Verse as well as the Chapter, from which the subject is taken.

The impressions of this edition are bad; and the plates all retouched and spoiled—at least the latest are.

*Story of DAVID and NABAL. 5 Prints.*

Each 9 in. 7 or 8 lines high, by 7 in. 7 to 9 lines wide.

No name of Painter, Engraver, or Publisher; but certainly from Heemskerck. They are very poorly executed.

1. David sending his messengers to Nabal.  
“*Heemskerck inventor.*”
2. Nabal receiving the message.
3. David commanding his servants to arm themselves, and destroy Nabal and all that he had.

This is plainly the *Adlocutio* of the Roman Coins: the young man buckling his sword-belt is evidently taken from M. Angelo.—See his famous Cartoon;

4. The young man telling Abigail, Nabal's wife, of their danger; and her preparations in order to pacify David, which is, in fact, the subject of the Picture.
5. Abigail on her knees before David. “*J. Goltzius excud.*”

These seem to be Copies, like the four of the History of Lot.

DAVID *and* BATHSHEBA. *See the Ten Commandments. Pl. 6.*

*Story of* TAMAR *and* AMNON. 6 Prints, by  
*Phil. Galle.*

Each about 7 in. 8 lines high, by 9 in. 9 lines wide. "*H. Cock excud. 1559*" upon the first print.

1. Jonadab giving council to Amnon; Amnon's pretended Sickness, and David's Visit to him.
2. Tamar, his half-sister, nursing him.
3. Rape of Tamar.
4. Tamar turned out of his house by Amnon.
5. Tamar, in distress, complaining to her brother Absalom.
6. Murder of Amnon, at Absalom's Sheep-shearing.

John Galle's Edition is late, and retouched.

*History of* SOLOMON. *Dubious Prints.*

The anointing of Solomon at Gihon.

10 in. high, by 7 in. 9 lines wide.

Tit. "*Solomon regno inauguratur.*"

No names of either Painter, or Engraver; but certainly from Heemskerck.

Solomon and the Queen of Sheba. No name of the Engraver.

9 in. 1 line high, by 14 in. 10 lines wide. It appears to be by Cuerenhert. Date 1549.

This is a very considerable composition : there are sixteen or seventeen figures in it, besides others of whom we see but little.

Solomon and the Queen of Sheba.

9 in.  $9\frac{1}{2}$  lines high, by 7 in. 9 lines wide.

No name of either Painter or Engraver upon it.

She is presenting a Flower to the King, with her left hand ; and there is a vase full of money, standing upon the step of his throne, before her.

There is so much of Heemskerck in this print, that it could not well be omitted.

Solomon and the Queen of Sheba.

A Copy of the last print but one, of the same size but reversed.

No name of the Engraver : "*Petri de Nobilibus Formis.*"

The Copyist has taken the liberty to alter some of the Habits, and calls it Anthony and Cleopatra.

Tit. "*Cleopatra—Munera offert.*"

It seems to be an Etching.

*History of the Disobedient Man of God, from Judah. Number of Prints in the set uncertain.*

Each about 9 in. 9 lines high, by 7 in. 8 lines wide.

The Old Prophet of Bethel finding the Man of God under an Oak.

Four Dutch verses under it.

The Man of God eating bread with the Old Prophet, at Bethel.

Four Dutch verses under it.

Death of the Man of God, by a Lion.

**AHAB and ELIJAH. 4 Prints.**

Each 7 in. 7 lines high, by 9 in. 7 or 8 lines wide.

1. Elijah proposing to Ahab that the God, who answered by fire, should be taken for God.
2. The Sacrifice to Baal; and his Priests dancing round their Altar.
3. Elijah's Sacrifice.
4. Slaughter of Baal's Priests, by Elijah at the brook Kishon.

Those with "*Th. Galle excud.*" on the first plate are of a later Edition.

**Story of AHAB and NABOTH. 6 Prints.**

Each from 7 in. 7 to 9 lines high, by 9 in. 8 to 10 lines wide. "*H. Cock excud.*"

1. Ahab upon his bed grieved, and Jezebel comforting him and undertaking to get him possession of Naboth's Vineyard.
2. Jezebel sealing the Letters with the King's Seal.
3. Naboth falsely accused by two Witnesses.



4. Naboth stoned.
5. Elijah delivering the anger of the Lord to Ahab in the Vineyard of Naboth; and "he rent his clothes."
6. Jehu—and the death of Jezebel.

H. Cock's Edition is the first.

The Edition by Joan. Galle is later; the plates retouched, and a Cartouch added in the lower part of the first with a Title,

*"Naboth cum——præceps data."*

N. B. There are Copies of these six prints of Naboth, of the same size and the same way with the Originals, published by Visscher, but without any name of the Engraver. They differ in some things from the Originals; for example, in the fourth plate the ray of light, which descends from heaven upon Naboth, is left out. As to Outline these copies seem to be accurate enough; but upon the whole they are but very poor things.

Elisha receiving Elijah's Mantle.

See Landscapes.

ATHALIAH. 4 *Prints* ..... by *Herman Muller*.

Each from about 7 in. to 7 in. 2 lines high, by 7 in. 7 or 8 lines wide.

1. Athaliah destroying all the seed royal, except Joash.
2. Joash, after having been hid in the Temple six years, is produced, by Jehoiada the High-

priest, to the Army and the Captains of the Guard.

3. Jehoiada anointing Joash; Athaliah rending her clothes, and her death.

One of the Soldiers is ramming his Musket.

4. Destruction of the House of Baal, with the death of Mattan priest of Baal.

One of the Guards has two Pistols slung behind him.

In Gerard de Jode's Edition the plates are worn, and the impressions weak. In this edition the prints are numbered, in the Exergue, at the bottom.

Visscher's Edition is still later.

N. B. In the last Editions there is a reference, under each print, to the particular passage of Scripture, from which the subject of it is taken. In this (Visscher's) Edition the Numbers are removed into the Print itself; and in their place is engraved the reference.

*History of JOSIAH. 8 Prints .... by Phil. Galle.*  
15 . .

Each 7 in. 7 or 8 lines high, by 9 in. 10 lines wide.

The Engraver's name is upon the sixth print. The inscriptions under them are by Hieronymus Varlenius.

1. Shaphan, the Scribe, reading the book of the Law before Josiah, who rends his clothes.

2. The book of the Law read before the people, in Jerusalem.
3. Destruction of the House of Baal; and the slaughter of his Priests.
4. Josiah taking away the Horses, which the Kings of Judah had given to the Sun, and burning the Chariots.

Heemskerck seems to have forgotten, that he had represented these horses as statues in the last print, and has made one of them kicking here, after it is pulled down.

- 5 Josiah destroying the Temples of Ashtaroth and Chemosh.
6. Josiah burning dead men's bones upon the Altar of Jeroboam, but sparing the Sepulchre of the Man of God.
7. The Priests of the High Places slaughtered, upon their Altars.
8. Josiah's solemn Passover.

Joan. Galle's Edition of these prints is very late; and he has altered the first plate by effacing the inscription, which was in the lower part of it, informing us, that Varlenius wrote those under each of the prints; and putting a Cartouch in its place with a Title to the whole work in it,

*"Josias Rex Juda ——— Dñi restituit."*

There are Copies of these prints, of the same size and the same way with the Originals; "*C. Visscher excud.*"

*History of ESTHER. 8 Prints ... by Phil. Galle.*

Each 7 in. 7 lines high, by about 9 in. 8 lines wide.

1. Esther crowned by Ahasuerus, King of Persia.
2. Mordecai overhearing the Treason of Bigthan and Teresh, two of the King's Chamberlains, and discovering it to Esther; and Esther telling it to the King.
3. Ahasuerus giving his Ring to Haman, with commission to destroy the Jews.
4. Esther preparing to intercede for the Jews; and Mordecai lamenting.
5. Esther before Ahasuerus.
6. Ahasuerus, when he could not sleep, consulting the records by night, and finding that Mordecai's services had not been rewarded.
7. Ahasuerus consulting with Haman what should be done to the man, the King delighted to honour; and Mordecai riding on the King's Horse, attended by Haman.
8. Queen Esther accusing Haman, at her Banquet; and his Execution.

Joan. Galle's Edition of this work is late; some of the plates had been retouched (the second and eighth particularly), and in the first a Title is engraved upon the lowest step of the Throne, "HISTORIA HESTERIS ET ASSVERI, MARDQCHÆI ET AMONIS—*Esther* ii. 17;" and, under each of the rest, is added a reference to the text of Scripture.

Copies of these prints, of the same size and the same way with the Originals; "*Wisscher excud.*"

There is a Copy of the fifth print (Esther before Ahasuerus), in Visscher's Bible, with alterations and some figures put into it taken from the sixth print.

Mordecai discovering the Treason of the two Chamberlains to Esther.

4 in. 4 lines high, by 3 in. 4 lines wide.

Over it "Koniginne Esther ... 335."

A Wood-print copied from the figures in the distance, on the *sinister* side of plate 2: at the back of it (Page) "376, Het leven van de Heylighe," the running title, and under it German letter-press.

Mordecai lamenting.

Of the same size and form as the last.

A Wood-print, copied from the figures in the distance of the fourth plate.

*History of JOB. 8 Prints ..... by Phil. Galle.*

Each from 7 in. 7 to 9 lines high, by 9 in. 7 or 8 lines wide.

The inscriptions under them are by Hadrianus Junius. On the seventh print is the date, "1563," which may relate to either the designing or the engraving.

There is no name of the Engraver upon them, but they are by Phil. Galle.

N. B. His mark is on Pl. 2.

1. Job sacrificing for the Sins of his Children.

2. The Sons of God presenting themselves before the Lord, and Satan with them.
3. Job fallen upon the Earth, at the news of his numerous calamities.—This is very fine.
4. Satan presenting himself before the Lord, a second time, and obtaining leave to afflict Job with diseases.
5. Job smitten with sore boils.

He does not, as the Scripture has it, scrape himself with a potsherd, but the painter makes Satan scrape him with a hoe. On the *dexter* side of the picture, further off, Job's wife is taunting him; and Satan is in the air, flying.

6. Job sitting with his three friends and his wife.  
This is another very fine thing.

7. Job sitting upon the Dunghill; and, in another place, casting ashes upon his head. Further off is the Sacrifice of seven bullocks and seven rams, offered up by Job and his three friends.

In this print are two different figures of the Almighty. Ch. xlii. 7, &c.

8. Job in prosperity, and his friends bringing him Presents.

The first Edition has "*H. Cock exc.*"

The next Edition, I know, of these prints is that by The. Galle; his name and "EXC." are upon the first print only. Joan. Galle's Edition is much later: a Cartouch is added in the upper part of the first print with a Title, "*Job diabolo—rursū benedicitur,*" and "HAD. IVN.", at the end of the inscription, is taken out; and a reference is added

under each to the text of Scripture, from which its subject is taken.

Job receiving the news of all his Misfortunes ;—  
see the eight Beatitudes.

*Story of SHADRACH, MESHACH, and ABED-NEGO.*  
4 Prints ..... by *Phil. Galle*—"1565"—*Dan. iii.*

Each 7 in. 8 lines high, by 9 in. 8 lines wide.

1. Shadrach, Meshach, and Abed-nego accused, to Nebuchadnezzar, of not having obeyed his commandment.
2. They are brought before him, and sent to the fiery Furnace.

Large Copy on wood, reversed, pub. 1816, by  
R. Z. Beck.

3. They are cast into the Furnace.
4. Nebuchadnezzar astonished at seeing them unhurt and accompanied by a fourth person in the flames,

Large Copy on wood, pub. 1816, by R. Z. Beck.

In Joan. Galle's Edition the plates are all miserably retouched and spoiled ; and he has added a Cartouch in the upper part of the first with a Title,  
" *Sidrach, Misach, et Abdenago—inde educuntur.*"

*History of NEBUCHADNEZZAR:—number of Prints in the set uncertain.*

- 1.
- 2.
- 3.
- 4.

5. Nebuchadnezzar . . . . . " No. 5."
6. Nebuchadnezzar in Penitence ... " No. 6."

About 11 in. 3 lines high, by 7 in. 11 lines wide.

*Story of JONAH. 4 Prints ... by Phil. Galle.*

Each 7 in. 8 lines high, by 9 in. 7 or 8 lines wide.

1. Jonah fleeing from the presence of the Lord to Joppa, in order to go to Tarshish. In the distance he is thrown over-board.
2. He is cast on shore, by the great Fish.
3. Jonah at Nineveh; the King, the beasts, flocks and herds, and all the people fasting, and covered with sackcloth and ashes.
4. Jonah sitting under the Gourd. Date "1566."  
Jonah sitting under the Gourd. See Landscapes.  
Jonah sitting in the Sun, on the E. side of Nineveh. See Landscapes.

*History of TOBIT. 10 Prints ..... Qu. the Engraver?*

Each 7 in. 7 or 8 lines high, by 9 in. 6 to 8 lines wide.

" *H. Cock exc.*"

1. Tobit's blindness—his Feast of Pentecost—his burying the dead, alms, and clothing the naked.
2. His dispute with his wife, Anna, concerning the Kid; and her industry.



3. Azarias (the Angel Raphael) and young Tobias taking leave of Tobit, to go to Rages in Media—Tobit giving his son a letter to Gabael—and the departure of Tobias and the Angel, in the distance.
4. Tobias taking the Fish out of the river Tigris—and, in the distance, his opening the Fish for the Liver, &c.
5. Raguel's reception of Tobias, at Ecbatane.
6. Marriage of Tobias and Sara, daughter of Raguel and Edna.
7. Tobias burning the Liver of the Fish—the departure of Ashmodeus, the evil spirit that troubled Sara—Sara and Tobias at prayers: and, in the distance, Raguel making a grave.
8. Tobias and his wife leaving her father and mother, to go home to Tobit.
9. Return of Tobias.
10. Departure of the Angel.

Theo. Galle's Edition is very late; and, at length, a Cartouch was engraved in the top of the first plate with a Title,

*"Tobiæ excæcatio — et sospes reducitur ;"*

but there are impressions of the print without it, yet still of Theodore Galle's Edition.

H. Cock's Edition, I believe, is the first and best.

*History of TOBIT. Wood Prints,—ill executed.*

Each about 9 in. 4 lines high, by 7 in. 3 or 4 lines wide.

Qu. Adumbrated by the Painter himself?

Tobias and Azarias taking leave of Tobit, who is blind.

This is very fine.

Tobias taking the Fish out of the river Tigris.

N. B. In these prints the Angel (as Azarias) has no wings.

Tobias and Sara praying, and the Angel burning the Liver in the Chimney.

N. B. The Bride is crowned with Roses.

The Anointing of Tobit's eyes.—“M”

Departure of the Angel.

*Story of JUDITH and HOLOFERNES. 8 Prints,  
by Phil. Galle, “1564.”*

Each 7 in. 7 or 8 lines high, by 9 in. 8 or 9 lines wide.

1. Achior, Captain of the Ammonites, before Holofernes, Nebuchodonosor's General—Achior led towards Bethulia and his being left bound, in the distance.
2. Achior loosed by the Israelites, and brought into Bethulia,—and Achior speaking to the people of that City, in the distance.
3. Judith addressing the Ancients of Bethulia.  
The City is well defended with Cannon.
4. Judith preparing to go to the Enemies' Camp—her departure and arrival at the Camp, in the distance.
5. Judith presented to Holofernes.  
In the background she is sitting with him at the banquet.
6. Judith cutting off the head of Holofernes.  
In the distance is her arrival at the Gate of Bethulia.

N. B. The fact is not represented in the common way, but Judith is alone with Holofernes in the tent, as the story says she was; and her maid is waiting without.

7. The Head of Holofernes shewed to the people of Bethulia.

Judith is standing on a *suggestum* with the head in her hands, and Achior is fallen down upon his knees before her. The text says, he saw the head in a man's hand and fell down on his face. This is a justifiable liberty in the painter: in Tindal's Bible it is told nearly as here represented.

8. Holofernes' body found dead and headless, by Bagoas.

The confusion in the Assyrian army and their flight—in the distance is the head of Holofernes, hung out over the Gate of Bethulia.

The first Edition of these Prints is by Hieron Cock.

Theodore Galle published them again.

Joan. Galle's Edition is still later; in the first print a Cartouch is engraved in the lower part with a Title,

*"Holofernes——obsidio liberat;"*

and at the end of the inscription, under each print, is a reference to the passage of the History, from which it was taken.

*Story of JUDITH and HOLOFERNES: number of Prints in the Set uncertain.*

These are rough Etchings, but have prodigious merit: if it could be ascertained, that Heemskerck

ever etched any of his designs himself, I should think some of these, if not all, were by his own hand.

Achior before Holofernes.

“*M*” upon it with “*Indignatus Holofernes dixit ad Achior. Cap. 6.*” “*No. 1.*” “*Joan. Galle excudit,*” and “*\*Heemskerck invent et fecit.*”

9 in. 6 lines high, by 7 in. 6 lines wide.

Judith presented to Holofernes.

She is upon her knees; attendants are holding his Helmet and Shield, and his Fauchion lies upon the ground, at his feet.

Seven figures: no names or marks.

9 in. 2 lines high, by 7 in. 6 lines wide.

Judith feasting with Holofernes.

9 in. 5 lines high, by 7 in. 6 lines wide.

No names or marks of either Painter or Engraver.

Fine and, perhaps, by himself.

Judith cutting off Holofernes' head.

9 in. 4 lines high, by 7 in. 6 lines wide.

“*Percussit bis — ejus. Cap. 13.*” “*No. 2.*”

No names or marks.

Judith and her maid putting the head into a bag.

9 in. high, by 7 in. 6 lines wide.

Neither names nor marks: by himself, I think.

Flight and slaughter of the Assyrian army.

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\* Added by Joan. Galle.

The Head of Holofernes is seen hung out from the wall of Bethulia.

No names. Query, by himself?

N. B. There are several Hyperboles in this print.

The following print does not belong to this set; it is of neater workmanship than the former, and appears to be by Cuerenhert; but there are no names upon it.

Judith cutting off Holofernes' head.

9 in. 7 lines high, by 7 in. 6 lines wide.

*History of SUSANNAH. 6 Prints.*

About 7 in. 6 lines high, by 9 in. 7 or 8 lines wide.

1. Susanna and the elders; "*Car. Colla. exc. 1563.*"
2. Susanna accused by the Elders.
3. Susanna led to be put to death, but met by Daniel.
4. The Elders examined by Daniel.
5. The Stoning of the Elders—"1563"—the No. backwards "2."
6. Susanna and her husband returning thanks to God.

One Edition of these prints has "*Car. Colla. excu.*" on the fourth and fifth print.

On an earlier "*Phil. Galle exc. 1563.*"

H. Cock's Edition, I believe, is the first; 1563.

*History of SUSANNA. No. of Prints in the Set uncertain—as it seems, by Cuerenhert.*

About 9 in. 8 lines high, by about 7 in. 9 lines wide.

1. Susannah and the Elders.
2. Susannah accused by the Elders.
3. The Elders examined by Daniel.

N. B. These are very considerable things.

*History of SUSANNA. 6 Circular Prints mentioned by Vasari.*

*DANIEL in the Lions' Den, in a Landscape.*

11 in. 5. lines high, by 16 in. 3 lines wide, or nearly so.

Its form is irregular.

"*M. Heemskerck Invent.*" No name of Engraver or Publisher.

Tit. "*Angelus ex Judea—draconem. Dan. 14.*"

The Angel is in the air, bringing Habbacuc upon Clouds.

There is so much of Ruins, and Buildings, and distance in this print, one knows not whether to call it a History-piece or a Landscape: Storiated Landscape? It is not one of the things that support the credit of the painter. Yet the figure of Daniel has considerable merit, though much that is not very like Heemskerck. The Engraver is quite new to me.

*History of BEL and the DRAGON. 10 Prints.*

1. Daniel speaking before Cyrus.
2. Cyrus shewing his God, Bel, to Daniel, and the quantity of provisions daily consumed by him.
3. Daniel strewing Ashes in Bel's Temple; and the King sealing the door.

4. The Priests of Bel, with their wives and children, eating and drinking in Bel's Temple.
5. Daniel discovering the fraud of Bel's priests to Cyrus.
6. Destruction of Bel and his Temple.
7. Destruction of the Dragon.
8. Daniel in the Lions' Den, with the Angel bringing in Habbacuc.
9. Daniel taken up out of the Den of Lions.
10. Daniel's accusers cast into the Den, and devoured by the Lions.

#### EDITIONS.

1. The first Edition of these prints is by Hieron. Cock, 1565.
2. Another by Theod. Galle; and in this his name is upon each print.
3. Another by Joan. Galle; and in this there is a Cartouch engraved, in the lower part of the first print, with a Title,  
“ *Daniel Belum — protegente educitur.*”

I should think, the prints were engraved by Phil. Galle.

HELIODORUS *driven out of the Temple:*  
2 Macc. iii.

A very large Print: I think, by Cuerenhert, but it has not his name.

14 $\frac{3}{4}$  in. high, by 21 $\frac{1}{8}$  in. wide.

In the middle, at the bottom, "*Martinus Hemsk.....*" imperfect in the only impression, I have seen, which was in Mr. Cosway's collection.

It contains above thirty figures, is a capital print, and fully supports Heemskerck's character. The Terrible Horseman has the Fulmen of Jupiter in his hand; and the High Priest is in the habit of a modern Bishop (nearly).

The group of Heliodorus and his attendants, the Terrible Horseman and two Angels (seven figures in all), are upon a higher level than the figures in the middle distance, below, and are much nearer the eye: that of Heliodorus himself is too big for the rest, and the two Angels ridiculously too small: they appear to be females. One of them has two common Schoolmaster's Rods\*, and the other a Flagellum of four lashes. The Ark of the Covenant, the Candlestick of seven Branches, and the Architecture (particularly on this side of the picture), are all well managed, and wonderfully grand: and so are the High Priest, Onias, kneeling at the Altar, together with his seven attendants†.

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\* Raphael's Angels have the same Schoolmaster's Rods in their hands.

† The Priests prostrated themselves before the Altar in their Priest's Vestments. 2 Macc. ch. iii. v. 15.



The four figures above, upon the Dado at the basement of the Pillars, are also in a great style; but all that triangular group of nine Women and three Children, standing and kneeling upon the Floor of the Temple, is of little merit; and no way interesting\*.

N.B. The Painter, by surrounding the Terrible Horseman and his two companions with a Cloud (upon the ground) has distinguished them from the figures merely human, and suggested their being persons of a superior order, and just descended from above.

N. B. This is one of the finest things, that Heemskerck or perhaps any body else ever made, but it must be considered as built upon Raphael's famous picture of the same subject: particularly, the admirable disposition of the Ark, the Candlestick, the Altar and the Priests, and the background in general; and great part of the Heliodorus are borrowed from him: as are also one or two of the principal of the Women. The Horse and Horseman are his own, but their place in the Composition is Raphael's.

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\* I suppose, they are meant to imitate or refer to the General Supplication mentioned 2 Macc. ch. iii. v. 18, 19.

NEW TESTAMENT.

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*The Four* EVANGELISTS. 4 Prints, by  
*Philip Galle.*

6 in. 1 line high, by 8 in. 8 to 10 lines wide.

Not numbered

1. St. Matthew—the Angel holds his Ink and a book, in which he is writing.
2. St. Mark—his right foot rested upon the Lion; he is without a beard. 1562.
3. St. Luke—he has no beard, and is here represented as a Physician; the Bull is in the distance.
4. St. John.

The first Edition is by Jerom. Cock, 1562: the date is on the print of St. Mark. There is an account of each Evangelist, in letter-press, underneath.

The Edition with "*P. Galle f. and excud.*" is later.

Those with "*Th. Galle excud.*" are later still.

*Life of* ST. JOHN BAPTIST. *Number of Prints*  
*uncertain.*

About 9 in. 6 lines high, by 7 in. 3 lines wide.

No names of either Painter or Engraver: possibly from Heemskerck, but certainly Copies.

1. The Angel appearing to Zacharias.

2. The Birth of St. John Baptist.
- 3.
- 4.
- 5.
- 6.
7. St. John Baptist pointing out Christ.
- 8.
- 9.
10. Decollation of St. John Baptist.

*Life of ST. JOHN BAPTIST. 6 Prints, by  
Ph. Galle. 1564.*

7 in. 5 to 6 lines high, by about 10 in. 3 lines wide.

1. The Angel appearing to Zacharias.
2. The Birth of St. John Baptist—and Zacharias writing his name.
3. St. John preaching in the wilderness.
4. St. John baptizing Christ.
5. Herod's Feast, and the Daughter of Herodias dancing.
6. St. John Baptist beheaded; and his head given to the Daughter of Herodias, who carries it to her mother.

In Joan. Galle's Edition the impressions are weak: the date, 1564, which was upon the first and the last, is taken out; and a Cartouch is engraved, in the lower part of the first print, with a Title, "*S. Joannis Baptiste ortus — jubet præcindi:*" and on one of the steps to the Altar is "*VITA S. IOANNIS BAPTISTÆ.*"

*Life of ST. JOHN BAPTIST. 10 Prints.*

Each 9 in. 6 lines high, by 7 in. 3 lines wide.

These may possibly be from Heemskerck, but they are certainly Copies.

In Mr. Lloyd's collection, in 1824: the set was not complete.

HEROD'S *Cruelty*: by *Cuerenhert*.

Above 16 in. 2 lines high, by more than 22 in. 3 lines wide.

"*D. Cuerehert fecit 155—*:" the print, I saw, was cut.

This print is one of the most capital; but in point of execution it is inferior. It has much the air of a Copy, and is on the wrong light.

There are above forty figures, and the largest we have in any of his prints except that of St. Paul baptizing at Ephesus; and they are all quite naked and left-handed.

ST. JOHN *baptizing* CHRIST. "1549."

About 8 in. high, by 11 in. wide.

I am not certain of the measures of this print, as the impression of it, I have, appears to have been cut: it is very slightly engraved. There are an Angel and a figure sitting on a stone, behind the figure of St. John; and several figures in the distance, on the other side, which I do not at present understand. Christ is represented kneeling.

The engraving of the trees in this print, is very singular. I should think it is by Cuerenhert, but there is no name of the Engraver.

Qu. May it not be by Heemskerck himself?

*Adoration of the MAGI.*

7 in. 7 lines high, by 10 in. wide.

"*P. Galle f.*"——"*Cock Excu.*"

*The Annunciation.* Qu. *By Cuerenhert?*

9 in. 9 lines high, by 7 in. 6 lines wide.

Painter's name only and No. "3" upon it: fine.

*The Adoration of the SHEPHERDS.*

About the same size as the last.

Painter's name only upon it: fine.

*The WIDOW'S Mite.*

About 9 in. 9 lines high, by about 7 in. 6 lines wide.

"M. H." only upon it: I think, etched by the Painter himself: fine.

*Ministry of CHRIST. 24 Prints.*

Each 9 in. 6 to 10 lines high, by 7 in. 5 to near 8 lines wide.

These prints must be considered as merely slight, rough sketches. Many of them are etched with uncommon freedom, and one would suspect by the Painter himself: the style of drawing is charged and almost extravagant, but they are full of invention, and are quite original. They have, in general, Heemskerck's name only, or his Initials, or his Mark; but in a few instances "*Inventor*"

or "*Invent.*" is added. What is not by Heemskerck's own hand in these prints must, clearly, be ascribed to Cuerenhert; but there is no name of an Engraver to any of them.

These prints are not numbered—at least, the old impressions of them are not.

Christ and the Woman of Samaria.

The well is very curious, and ornamented with relievos like the famous *antique* brought into England by Mr. Townly, now in the British Museum. Heemskerck is called here "*Inventor*," and the print appears to be by Cuerenhert. I think, however, it may be by Heemskerck himself.

Christ and the Woman, who was cured of the issue of blood, touching his garment.

This seems to be by the Painter's own hand: indeed, I think, it is the most certainly so of any.

Christ and the Woman of Canaan. Matt. ch. xv. v. 25, &c.

This seems to be by his own hand.

Christ's Entrance into Jerusalem.

Many of the people carry Palms. Zaccheus puts a Crown of Laurel upon Christ's head: this is quite a new thought.

The Painter's name only upon it. Qu. Etched by himself?

Christ driving the buyers and sellers out of the Temple.

There is some outrageous drawing and foreshortening in this print. The figure of Christ lamentably bad.

“*M. Heemskerck inven.*” Qu. By himself?

Mary Magdalen washing Christ’s feet, in the House of the Pharisee.

“*Martinus Heemskerck Inventor, 1548.*” By himself, and very fine.

Last Supper.

Painter’s name at length ; and I think it is etched by himself: fine.

Christ washing the Apostles’ feet.

By his own hand, I should think : his name is upon it, at length, and nothing more. There are some things in this (Air and Attitudes particularly) strikingly fine.

Christ praying in the Garden.

This is very fine. The Painter’s name upon it and nothing else. Qu. By his own hand?

Christ betrayed.

There is a great deal worthy of praise in this print: the figure of Christ has vast dignity, and the style of drawing in most of the other figures is very grand ; particularly, that of Malchus which Rubens has condescended to copy, with but little alteration, in the man possessed lying upon the ground, in his famous picture of the Miracles of St. Ignatius, for the High Altar in the Jesuits’ church at Antwerp—now in the Emperor’s collection at Vienna.

The Painter's name upon it and nothing else.

Qu. By himself?

Christ before the High Priest.

In this "*Inven.*" is added after the Painter's name. Qu. By himself?

The High Priest is a modern Christian Bishop of the Painter's own time.

Christ before Pilate; (Qu. the first time?)

Pilate is standing on a *suggestum*, with a Wand (or rather a Switch) in his left hand. There is a grand figure sitting, with two boys, in the *dexter base*, in the foreground.

The Painter's name upon it, in the same form as in the print of the Widow's Mite.

Christ mocked.

This is a very strange thing indeed; but still we must allow, it has originality to recommend it, and a greatness of style in the drawing.

"*M. Heemskerck*" only upon it. Qu. By himself?

Christ brought before Pilate.

The subject is treated in a way perfectly new. There is a striking air of greatness throughout the whole piece (*Tabula*); except, unfortunately, in the head of Christ himself, which is the only bad thing in it.

"*M. Heemskerck*" only upon it.

Christ before Herod.

In this also the head of Christ is so very bad and so rudely executed, as to destroy the whole



effect of the Picture ; which is, otherwise, exceedingly fine.

“ *M. Heemskerck*” only upon it. By his own hand.

Qu. Flagellation ?

N. B. The center below the bottom of the Picture.

The Crowning of Christ with Thorns.

In the same grand style of drawing. We may remark, that most of the figures are characteristic of the Master.

N. B. The center of the picture is below the bottom of it, out of the *Tabula*.

“ M. H.” only upon it: it is by his own hand.

Ecce Homo.

This has the same merit; but the countenance of the Christ again dreadfully savage, and the worst part of the picture.

“ M. H.” only upon it. By his own hand.

Pilate delivering Christ to the Jews, and washing his hands.

This is a prodigiously fine thing—and the subject is treated in a different manner from what I have ever seen before.

“ M. H.” only upon it. Qu. By his own hand ?

N. B. The Perspective is violent—Eye too near; and the centre taken very near the bottom of the Picture.

Christ bearing his Cross.

“ M. H.” only upon it.

Christ on the Cross, between the Thieves.

The Descent from the Cross.

No names or marks upon it.

Hell.

The Resurrection.

Seven figures in all: Christ rises from the Earth, as if it were the Ascension: the Tomb (a modern altar tomb) is, still, closed and has three seals upon it unbroken. One of the Soldiers seems to be striking at Christ with the head of a Halberd.

The style of drawing in this print is very great; but the countenance of the principal figure is so lamentably inferior, as to make it a disgrace to the whole composition. The figures are left-handed: one of them is asleep.

Only the Painter's name, at length, upon it.  
Qu. By himself?

Christ and the two Disciples at Emmaus.

In the distance are the two Disciples, before Christ joined them; and again, afterwards: in the foreground are a dog and a cat.

"M. H." only upon it.

This does Martin very little credit: but, still, I think it is etched by his own hand; and a good deal is attempted.

N.B. There are small Copies of many of these prints, cut in wood: they are of an 8vo. size and are published in a Flemish New Testament.

Antwerp. 1646. folio. They are by Christopher Van Sichem, only seventeen in all, the same way with the Originals and each less than  $4\frac{1}{2}$  in. high, by nearly  $3\frac{1}{2}$  in. wide. Heemskerck's mark or his name abbreviated (*M* or *Mhem Jn*) is upon each of them except the first and second. The subjects are

1. The Last Supper: but I cannot trace Heemskerck in this print.
2. Christ praying in the Garden.
3. Christ betrayed.
4. Christ before the High-Priest.
5. Christ before Pilate.
6. Christ before ——
7. Christ before Herod.
8. The Flagellation.
9. Christ mocked.
10. Christ crowned with Thorns.
11. Ecce Homo.
12. Pilate washing his hands.
13. Christ bearing his Cross.
14. The actual Crucifixion.
15. Christ on the Cross between the two Thieves.
16. The Descent from the Cross.
17. The Descent into Hell.
18. The Resurrection.

N. B. We have these eighteen prints again, in a *Life of Christ in Dutch*, 8vo. Amst. 1648; together with seventeen others of the same size or nearly

so taken from Heemskerck's Acts of the Apostles, and seven from his prints of the Lord's Prayer; but all very much altered to bring them into an upright form. These seventeen prints are also in the New Testament, Ant. 1646, small folio; and sixteen from Heemskerck's Acts of the Apostles.

N. B. Van Sichem has allowed himself to take great liberties in all these copies.

Christ praying in the Garden.

7 in. 8 lines high, by 9 in. about 8 lines wide.

Under it "*Proxima—grumi.*"

The Flagellation.

The Crowning with Thorns.

Christ bearing his Cross.

The Crucifixion.

They are actually nailing Christ to the Cross.

Under the print "*In Cruce—dimanat apertis.*"

Christ upon the Cross, between the Thieves. "1565."

Mary Magdalen at the foot of the Cross, kissing Christ's feet.

Longinus piercing his side, and a Soldier breaking the legs of one of the Thieves.

Under the print "*Flumen aque—expiat omneis.*  
*Hadr. Jun.*"

N. B. These six prints are a part of a Set: they are all of the same size with the first.

Christ on the Cross, between the Thieves: by  
*Cuerenhert.*

Arched at the top: about 14 in. 8 lines high, by 9 in. 9 lines wide.

In the foreground are Soldiers casting dice for the Garments and the Virgin fainting supported by St. John and the holy women. Mary Magdalen is kneeling at the foot of the Cross; and further off are Pilate, the High Priest, Longinus, &c. on horseback.

It is more like the hand of Herman Muller, than that of Cuerenhert.

N. B. The figure of Christ has scarce any outline at all.

This print has a narrow Border all round; and under it is

*“ Crede deum——salvus eris.”*

*The ACTS of the APOSTLES. 17 Prints,  
by Phil. Galle.*

This was the last work of Heemskerck; and he left it unfinished, having executed only seventeen of the drawings.

Prints from sixteen of them were published in 1575 (the year after his death) by Philip Galle, the Engraver of them, himself; and dedicated by him to Jacobus Rauwaerdt of Amsterdam, formerly Heemskerck's Pupil, at whose house a great part of the Designs was made, when the Painter took refuge with him during the siege of Haerlem in the years 1572 and 1573.

The work was afterwards finished by Joann. Stradanus, who designed a Frontispiece and seventeen History-pieces, which, together with one more by Heemskerck and a Portrait\* of Stradanus, made a book of thirty-six prints in all. This also was published by Philip Galle, and re-dedicated to Rauwaerdt.

The Frontispiece is composed of Architecture, and contains the following Title, upon a tablet surrounded by St. Peter and St. Paul standing, one on each side, and ten of the other Apostles with St. Luke, the Patron of Painters, sitting above and below it.

**“ACTA APOSTOLORVM”**

“ELEGANTISS. MONOCHROMATIS A DVOBVS”

“PRÆSTANTISS. PICTORIB. BELGIS SVM-”

“MO ARTIFICIO DELINEATA: A MARTI-”

“NO HEMSKERCHIO HARLEMENSI NEMPE,”


“QVI EA INCHOAVERAT, ET IOHANNE STEA-”

“DANO BRUGENSI, QVI EA ABSOLVIT.”

Then follow the name of the Editor and, under the print, the Dedication.

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\* This Portrait is by Joan. Wierix; a small Oval surrounded with emblematical figures of Painting, Architecture, &c. like those of the Artists in Vasari; and the rest of the plate is filled up with Arabesques and other ornaments, to make it of a size to fit the book.



"D. IACOBO RAVVARDO SUMMO PICTURE ADMIRATORI"

"AMICO SVO PHILIPPVS GALLEVS. D. D.

Ioannes Stradan<sup>o</sup>. Inuentor."

The numbers of all the prints, except the first, were now altered, on account of the additions.

1st Edit.	Other Edits.	
1.	1.	Election of St. Matthias.
	2.	Stradanus' Descent of the Holy Ghost.
2.	3.	Descent of the Holy Ghost.
3.	4.	St. Peter preaching at Jerusalem.
4.	5.	St. Peter baptizing at Jerusalem.
5.	6.	St. Peter and St. John at the Beautiful Gate of the Temple.
6.	7.	The death of Sapphira.
7.	8.	St. Peter and St. John healing the sick.
8.	9.	The Apostles delivered out of Prison by an Angel.
9.	10.	St. Stephen before the High Priest and the Council.
	11.	The Burial of St. Stephen.
10.	12.	The Apostles laying on of hands, at Samaria.
11.	13.	St. Philip and the Angel.
12.	14.	St. Philip baptizing the Eunuch.
13.	15.	The Conversion of St. Paul—or rather, St. Paul blind led to Damascus.

His actual conversion is seen in the distance.

14.	16.	St. Paul's Escape from Damascus.
15.	17.	Eneas healed of the Palsy by St. Peter.
16.	18.	St. Peter raising Tabitha.

1. The original first Edition, by Phil. Galle, consisted, as I have said, of sixteen prints only; for that of the Burial of St. Stephen appears to have been wanting. The following Dedication was printed in letter-press under the first plate.

“D. IACOBO RAVWARDO SVMMO PICTVRÆ  
ADMIRATORI”

“AMICO SVO PHILIPPVS GALLÆVS”

“*ETSI* quidem plurimum debeam tibi, mi D.”  
“*Ravwarde*, ob amicitiae nostrae vetustatem. et amo-”  
“*rem singularem*, quo mecum erga picturam es præ-”  
“*ditus*, tamen non tam ideò tibi hunc libellum”  
“*mittendum esse duai*, quàm quòd hunc communem”  
“*nostrū et artis magistrum et amicum*, in vitæ suæ”  
“*fine*, miseriùs obrutum, propria sede domoque com-”  
“*muni calamitate pulsum atque ejectum*, in tuam”  
“*domum benignè susceperis*, humaniterque et liber-”  
“*aliter tractaris*. ubi etiam majorem horum Aposto-”  
“*licorum actuum partem tanto artificio delineavit*.”  
“*Quapropter non potui committere quin hunc tibi*”  
“*inscriberem ac dedicarem*. te oro, ut benigno animo”  
“*suscipias*, et pro tuis tueare ac defendas. Vale”  
“*Antverpiæ XVIII Augusti M.D.LXXV.*”

The earliest impressions of these prints have only a reference, under each, to the Text of Scripture from which the subject of it is taken; and nothing more:

2. But, afterwards, a short account of it in Latin was added.

3. In the increased or complete Edition all the letters were taken out, and four Latin verses



engraved under each print. This edition was also published by Phil. Galle himself.

4. Another Edition is by Theodore Galle, son of Philip, of the complete book.

5. Another, later, by Joan. Galle, who erased the Dedication to Ravwaerdt, under the Frontispiece, and engraved four Latin verses in its place ;

“ *Ut Christus——sonarent.*”

The impressions of this Edition are weak.

6. Another by Visscher, retouched and spoiled, and the numbers all changed ; they look like copies.

There are Copies of sixteen of these prints (made uprights), on wood, by C. Van Sichem in a Flemish or Dutch Testament, Ant. 1646, folio. p. 225—241.

There are also Copies of these prints together with those, which were added after Stradanus (including the Frontispiece), the same way and of the same size with the Originals: see Nic. Visscher's “Den grooten Figuer—Bibel, Alcm. 1646. long folio, printed by Symon Cornelitz.

N. B. A second Title, in a Frontispiece to this book, has

“ *Theatrum Biblicum per Nicholaum Johannis Piscatorem Anno 1650*” upon an Altar, by which are Moses and Aaron, David, and another figure veiled.

*Story of St. PETER and St. JOHN healing the lame man, at the Beautiful Gate of the Temple. 6 Prints. By Phil. Galle.*

Each 7 in. 6 to 9 lines high, by 9 in. 7 to 10 lines wide.

1. St. Peter and St. John are, here, going into the Temple; and St. Peter is taking the lame man by the hand, as he does in Raphael's Cartoon: Heemskerck has also brought in a second cripple, as he has done.
2. The lame man accompanying St. Peter and St. John in the Temple, with his crutches under his arm. In the distance we have him again, and St. Peter and St. John instructing the people.

Heemskerck seems here, to have considered the Temple as much such a thing as a modern Christian Church, and has covered the floor with flat Grave-stones.

3. The Priests and Sadducees laying hands on St. Peter and St. John.
4. St. Peter and St. John before the High Priest (Annas) and the Council.

The lame man, with his crutches under his arm, is still with them.

5. St. Peter and St. John dismissed with threats.  
The man, whom they had healed, is still with them.

6. St. Peter and St. John relating what had happened to them, to their friends.

The first Edition of these prints was by Jerom. Cock, 1558.

The second (Philip Galle's) Edition is later.

Afterwards the names of both the Engraver and the Publisher were effaced.

Nic. Nelli's Edition, Ven. 1571, is very bad.

Qu. Are not the prints of this edition Copies?

N. B. There are Copies of these prints, of the same size, but reversed.

*The Descent of the HOLY GHOST.*

"*Bart. Dolendo fecit. 1629.*"—" *Vischer excudebat.*"

This is a singular composition: in total defiance of decency and probability all the figures, except that of the Virgin, are represented naked or nearly so. Heemskerck, possibly, meant in this piece to display his knowledge of the Human figure and his skill in Anatomy: even in that view, it does not do him much credit. I will only observe, it is one of the largest prints, that have been engraved from him, and that it was done many years after his death.

Under it is an Inscription in Dutch.

"*En als die dagen——wt te spreken. Actor. 2 cap.*"

*The Conversion of ST. PAUL.*

10 in. 2 lines high, by 15 in. 2 lines wide.

It appears to be by Cuerenhert, but there is no name of the Engraver upon it.

This is another ample display of Heemskerck's immense powers and, also, of his unaccountable absurdities. We may conceive, why he made the

figures naked, as he evidently meant an exhibition of his talents: but to represent two of the men brandishing their enormous swords at our Saviour is more ridiculous than any thing ever seen before. The drawing of the Christ is glorious, and the figure is grand but too much agitated: that of St. Paul is very fine, and he is nobly blind and stupified.

For the man catching the horse Heemskerck had the example of both Raphael and Michael Angelo; but what business can the naked child possibly have here? The figures are left-handed; and it is on the wrong light. St. Paul's sealed Commissions are in a modern Lawyer's round tin box.

*Conversion of ST. PAUL.*

See the Acts of the Apostles, No. 13; in the later Editions, No. 15.

*ST. PAUL baptizing at Ephesus.*

“*Martinus Hemsk. inVentor.*”——“*Cock excud. 1553.*”

No name of the Engraver.

13 in. 1 line high, by 15 in. 11 lines wide.

The figures here are naked, as they are in the Descent of the Holy Ghost; but this a very superior work, and a much more considerable print on all accounts.

Under it

“*PAVLVS EPHESI*——*IN AVGV RAT. Act. 19.*”

St. Paul is sitting, which is singular.

These are the largest figures we have in any print from Heemskerck.

*The FALL of BABYLON, by Philip Galle, 1569.*

9 in. 3 lines high, by 16 in. wide.

The subject is taken from the book of Revelations, Chap. 18, where a mighty Angel casts a stone, like a milstone, into the sea.

This is a very fine print, most delicately engraved.

The impressions with "*Joan. Galle excudit Antverpiæ*" are late.

Under it are six Latin verses.

*"Assyriæ Babylon——miserantur acerbam."*

George Draudius mentions this print, and mistakes it for a book (p. 1032), as it seems.

Copy on wood by C. Van Sichem—Flemish Testament, Ant. 1646. folio. p. 456.

*Last Judgment.*

17 in. high, by 22 in. 11 lines wide.

I think, by Cuerenhert; but there is no name of either Painter or Engraver.

This is capital; and, I believe, the largest print we have after Heemskerck.

The Christ is solemn and sublime; the figure of the Virgin delicious; but that of St. John is too violent, and his intercession by far too peremptory. The figures below are a magnificent, not to say ostentatious, display of the Painter's absolute, unbounded dominion over the human figure: he could do with it whatever he pleased, and exhibit it in every attitude and every view, of which it is capable; and with the utmost ease. On any other ground I am afraid it would be extremely difficult to account for the attitudes of all this multitude of people, or to tell why any of them are doing what we see them do. What Condivi (p. 36.) says of M. Angelo's Last Judgment is as fully applicable to this picture—that the Artist “*esprime tutto quel, che d'un corpo humano può far l'arte della pittura, non lasciando indietro atto, o moto alcuno.*” I will only add, that the figures appear to be left-handed: Christ gives the blessing with his left hand.

Qu. Can this print be a Copy: the Design clearly is reversed; but it is upon the right light.

*Last Judgment.*

7 in. 8 lines nearly high, by 11 in. 7 lines wide.

No name of the Engraver. “*H. Cock excude.*”

Under it some Latin verses

“*VIS NVNQVAM—CAVSA BONI*” by *Dominick Lampson.*

Another Print of the same Design, the same way, same size, and published by the same H. Cock

"1564. 9;" but with different verses or inscription "*Sic Ergo*——*FIAT DEVS.*"

This print is, I think, inferior to the other.

*Last Judgment, by Cuerehert. "1552."*

9 in. 8 lines high, by 7 in. 6 lines wide.

Under it a Dutch inscription:

*"Comt ghi——Vemale dide."*

There is a figure upon this, which makes me suspect, that it may be No. 1. of a set.

N.B. In this composition Christ is sitting alone, upon the Clouds, without either the Virgin or St. John Baptist; and on the Earth are only three considerable figures, lying in the foreground: the rest are all in the distance. The whole seems to be reversed..

The Globularity of the Earth is very strongly marked.

*The four Ends of MAN. 4 circular Prints.*

Diameter of each rather more than 8 in. 6 lines.

1. Death.

This is very fine; and would, alone, be sufficient to set Heemskerck high, as a History-painter.

2. Judgment.

3. Hell.

Powerful drawing—but there are things in this print too ludicrous, and too gross and foul to be defended.

4. Heaven.

Date, "1569," in it.

There is no name of the Engraver to any of these prints, but, I believe, they are by Philip Galle.

"*Th. Galle excud.*" is upon the first print, in one Edition.

Joan. Galle's Edition is later: in the first print, at the top, is put "QVATVOR HOMINVM NOVIS-" "SIMA, MORS," in the second "IVDICIVM," in the third "INFERNVS," and in the fourth "ÆTERNA GLORIA."

N. B. I do not know that these four plates were ever retouched; and all the impressions, I have seen, were sufficiently good.

*The TRINITY; figures to the knee, by  
J. Matham, 1602.*

Arched at the top; 11 in. 10 lines high, by 8 in. 8 lines wide.

The Father represented as an old man with a long beard, in a cope, and with the Pope's Triple Crown on his head, has the dead body of Christ sitting on his lap; and above it, in the air, is the Holy Dove.

In the Spandrils "*Cum privil. Sa. Cæ. M. M. Heemskerck pinxit. J. Maetham sculp. et excud. Anno 1602.*"

This was engraved from a Picture, long after Heemskerck's death, and by a man, who (however able he might be as an Artist) was quite incapable of comprehending his style. Heemskerck is entirely lost in this print.



PRAYERS, PARABLES, EMBLEMS  
AND ALLEGORIES.

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*The LORD's PRAYER. 8 Prints.*

Each about 7 in. 9 lines high, by 9 in. 7 to 10 lines wide.

1. "PATER NOSTER, &c."

Above, in the clouds, are the three persons of the Trinity; and below, the seven works of Mercy.

N. B. I can find but six of them: that of burying the dead seems to be omitted.

2. "ADVENIAT REGNUM TVVM, &c."

The Devil is sitting on a Terrestrial Globe, and holding mankind in chains; and the Deity is coming in the clouds, I suppose, to drive him off it.

3. "FIAT VOLUNTAS TVA, &c."

Christ is bearing his Cross, and a number of people are taking up theirs and following him: the Father is in Heaven.

4. "PANEM NOSTRUM, &c."

A Clergyman is preaching in a modern Pulpit, to a Congregation in a common Church; and at the altar is a Priest administering the Sacrament, and, what is remarkable, he is giving both the Wafer and the Cup. In the distance, on the

spectator's right hand, is a man sitting at a common meal and saying grace over it.

5. "ET DIMITTE NOBIS, &c."

In the foreground are three men praying to the Father, who is in Heaven; further, the repentant Prodigal kindly received by his father; and, further still, a man obliterating the account of a miserable debtor, who stands trembling before him, and another unchaining a prisoner.

There are some exquisitely fine things in this print.

6. "NE NOS, &c."

In the clouds are a most execrable figure of the Almighty, and Angels, as usual, with the instruments of the Passion: below, three men praying, and three women given up to Pride, Lust, and Avarice, with a Devil behind each of them, all standing.

7. "SED LIBERA NOS A MALO, &c."

Here each of the men, who prayed (in the former print), is attended by a guardian Angel with a long two-handed sword: and the three women are overthrown and tormented by the Devils, who watched behind them (in the last print).

8. "QVONIAM TVVM EST REGNVN, &c."

Heaven, with the Trinity, &c.

The Father, crowned with the Pope's Tiara or Triple Crown, is sitting upon a Celestial Globe, with the Son dead on his lap; the Holy Dove in a Glory, above; and, round him, winged heads of the four beasts, Emblems of the four Evangelists.

Upon the clouds are multitudes of Patriarchs, Saints, and Cherubs; and Angels are everywhere flying with musical instruments in their hands.

#### EDITIONS.

With "*Phil. Galle excudebat*" on the first print only: this I take to be the first Edition.

With "*Carel Collart excudebat*" on the first print; and on the sixth this mark I. W., which, I should suppose, means Joan. Wierix.

In Visscher's Edition of these prints, which I take to be very late, the figure of the Almighty is every where effaced; and the Holy Name, in Hebrew letters, put in place of it. In the last print all the persons of the Trinity are taken out, together with the Celestial Sphere that the first and second persons sat on; and a smaller and Terrestrial Globe, and the Holy Name with F, S, and P put in their place: and in the fourth print the Altar, Candles, Altar-piece, Statues of the Apostles against the Pillars of the Church, and the Priest giving the Host to the people are all effaced; and a Table, with a Calvinist Minister giving both the Bread and the Cup, is inserted. The Coat of Arms also, up against a Pillar, near the Preacher is added: the tablet, before, was a chasm. This plate is retouched, as is also the first; the other six are not.

At the bottom of each print is added "*Matt. 6. 9,*" &c. to "*Matt. 6. 13.*"

*Story of DIVES and LAZARUS. 4 Prints,  
by Cuerehert. 1551.*

Each 9 in. 6 to near 8 lines high, by 7 in.  
7 lines wide.

The prints are not numbered; so one cannot easily tell of how many the set consists.

1. Lazarus at the Rich-man's Gate, with the Dogs licking his sores—the usual subject: very fine.
2. The Death of the Rich-man: very fine.
3. The Burial of the Rich-man.

A great gaping mouth receives him, in which are devils.

4. Dives in Hell.

The same size with the former or nearly so.

The Painter's name only upon it.

*The WISE VIRGINS.*

About  $9\frac{3}{4}$  in. high, by 12 in. wide exactly.

Every stroke in this Etching is evidently that of a man working from his own Ideas.

N. B. In the steps and architecture it is plain, he used the ruler.

On it "*Martinus Heemskerck InVentor*". The only impression I have ever seen (Octr. 1825) is in my own possession; it has been cut at the top, but I think not much.

The Bridegroom is a King, in a *Corona Spicata* which is surrounded by a Garland, in the front of which is a Rose. He receives the five Virgins on

the steps, and is introducing them into his Palace. In the background, in the *sinister chief* is the marriage feast, very slightly sketched; and, near it, a view of distant mountains and buildings, touched in so very lightly as to be rather hinted at than expressed. The Bridegroom is the worst part of the picture.

*Parable of the KING who made a Supper.*  
6 Prints.

Each 7 in. 6 to 7 lines high, by 9 in. 8 lines to 10 in. 2 lines wide.

Cuerenhert's mark is upon two of them, but they are not in his usual style; they are much more like the works of Herman Muller.

1. Preparation of the Supper; and the King sending out his Servant. In the foreground is an Ox killed and beheaded.

2. I have bought a piece of ground, and must needs go and see it.

“*DCoornhert sculpsit.*” “1559. 6. 23.”

3. I have bought five yoke of Oxen, and I go to prove them.

“*DC sculpsit.*”

4. I have married a wife, and, therefore, I cannot come.

“*DCoornhert sculpsit anno, 1558.*”

5. The servant bringing the poor, and the maimed, and the halt, and the blind to the Supper.

“*DC sculpsit.*”

6. The King reprimanding the man, who came to the Supper without a wedding garment.

Qu. Why does this man carry a Mound; and what means the Armillary Sphere in the top of the print?

These prints are curious for the *Costumi* in them, if on no other account: the servant always carries a Trumpet, when he goes to invite the guests, and wears his master's badge upon his breast. This is usually an Armillary Sphere in a Scutcheon, but in the first print it is a Cross.

#### EDITIONS.

1. "*H. Cock excud.* 1562." Qu. 1569?
2. "*Th. Galle excud.*"—this Edition is later; Cock's name is effaced, but Th. Galle's is engraved on the first, second, fifth, and sixth plates only.
3. "*Joan. Galle exc.*"—in this Edition there is a Cartouch engraved in the upper part of the first print with a Title in Latin, and the plates are all miserably retouched.

*Parable of the PRODIGAL SON. 6 Prints,*  
*by Phil. Galle, 1562.*

Each 7 in. 7 to 8 lines high, by 9 in. 7 to 10 lines wide.

1. The Prodigal Son leaving his father's house.  
He sets out at sun-rise, on horse-back.
2. He is rioting with Harlots.

3. He is eating with the Swine.

In the distance two other parts of his history are represented.

4. The Return of the Prodigal Son.

In the foreground he is upon his knees, and his father is embracing him—further off, servants are new-clothing him.

5. The Fatted Calf.

In the background, feasting and dancing.

6. The Elder son remonstrating with his father.

N. B. I think, the early impressions are not numbered.

The Edition of these prints with "*H. Cock exc.*", I believe, is the first: they are dated "1562."

Th. Galle's Edition is later.

John Galle's Edition is still later, and worse.

PRODIGAL SON, *upright Wood-prints.*

Each about 9 in. 6 lines high, by about 7 in. 2 lines wide.

Qu. Adumbrated by the Painter himself?

The Prodigal Son living luxuriously with Harlots.

He is sitting with one of them on his knee, who has a music-book open upon her lap, and embraces him with her right arm; another is fiddling; and an old woman has stolen his purse. His bonnet is upon the floor, at his feet; and before them stands a table with grapes, &c. In the background we see him turned out naked.

This is extremely clever indeed, although it is wonderfully slight, and coarsely executed: the airs of two or three of the heads are admirably graceful.

No name or mark of either Painter or Engraver upon it; but it is certainly by Heemskerck, and does him honour. I think, Heemskerck drew this upon the Block; that is, he adumbrated himself for the wood-cutter.

The Return of the Prodigal.

Only four figures, and a head seen over the shoulder of one of them, of no great consequence in the composition.

This has Heemskerck's mark (*M*) and is a work of great merit, notwithstanding the rudeness of its execution.

I think, this was also adumbrated by the Painter himself.



*Story of the GOOD SAMARITAN.*

Number of Prints in the Set uncertain.

Qu. By the Painter himself?

Each about 9 in. 6 lines high, by about 7 in. 7 lines wide.

1. *The wounded man* lying naked and half dead under a tree.

The Thieves are seen in the background departing with the spoil.

2.

3. The Samaritan carrying the wounded man upon his own own beast.

He leads the Horse; on which the wounded man *lies* in a very awkward position.

4. The Samaritan giving the Host two pence, and going to mount his horse and leave the Inn.

He wears large Prick-spurs, and has a Gun slung at his back; the habit of the Host too is extraordinary.

In the background they are carrying the wounded man into the Inn.

On this print is "4 *M. Heemskerck* 1549;" I think, it is engraved by Cuerenhert: it is a work of great merit, and the *costumi* are very curious.

*Parable of the UNMERCIFUL SERVANT.*

Number of Prints in the Set uncertain: perhaps,

Etched by the Painter himself.

The Unmerciful Servant before the King. "*Matt.* 18 ca. ... 1549."

9 $\frac{1}{2}$  in. high, by 15 in. wide barely.

This consists, chiefly, of seven figures, of which the King is, clearly, the worst; the rest are fine.

We have here the old liberty of representing several parts of the story in the same *tabula*. First, the Unmerciful Servant is on his knees, before the King; next, he is seizing his fellow-servant by the throat; and in the distance is his second appearance before his Lord: fourteen figures in all, or, taking in four exceedingly small ones in the background, eighteen.

There is no exhibition of Heemskerck's greatest talents in this work. It is on the wrong light: the figure of the King is intolerably bad, the upper part of it especially; and the head is detestable.

*Parable of the UNMERCIFUL SERVANT.*

Number of Prints uncertain ... by *Cuerenherth*.

Each 9 in. 11 lines to 10 in. 1 line high, by 7 in. 6 to 7 lines wide.

No name of the Painter upon them.

1. His Lord (here a King) forgiving the Unmerciful Servant his debt of ten thousand Talents.

“*DE F*” “*Dominus servo — condonat x 1 x*”

2. The Unmerciful Servant taking his fellow-servant by the throat.

“*H. Cock excudebat. 1554.*” “*At ille — prefocat x x x*”

3. The Unmerciful Servant before the King.

“*PK's Galle excud.*”

4. The Unmerciful Servant delivered to the Tormentors.

“*PK's Galle excud.*”

I have no authority for ascribing this work to Heemskerck.

***Parable of the UNMERCIFUL SERVANT. 4 Prints.***

Each 4 in. 2 to 4 lines high, by 5 in. 4 to 5 lines wide; inclusive of the ornaments, which are printed with it.

1. The Lord (or King) forgiving the Unmerciful Servant his debt of ten thousand Talents.
2. The Unmerciful Servant taking his fellow-servant by the throat, who owed him an hundred Pence only.
3. He is brought again before his Lord.
4. He is delivered to the Tormentors.

There is no name of either Painter or Engraver upon these prints; and, in all probability, Heemskerck had nothing at all to do with them: possibly Cuerenhert may be the author of them entirely. They are usually printed with Borders of animals, flowers, and ornaments; and in the late impressions a Title is engraved in the Cartouch under each—but in the earlier impressions it is blank, or a Title, in letter-press printing, is pasted upon it.

***CHRIST the GOOD SAMARITAN. 4 Prints ... by Herman Muller. 1565.***

Each 7 in. 6 to 8 lines high, by about 9 in. 8 lines wide.

This seems to be an application of the Parable of the Good Samaritan to the Salvation of man by Christ.

1. The naked man here means Mankind, or Man in general; and "CVPIDO" "VOLVPTAS," and "ERROR" the Robbers, who have stripped him, and are wounding him cruelly.

Large Copy on wood, the same way, published by R. Z. Becker. Gotha. 1808.

2. Moses and Aaron (the Jewish Law and Ceremonies), neither inclined nor able to assist him, are put for the Priest and Levite.

Large Copy on wood, reversed, published by R. Z. Becker. Gotha. 1816.

3. Christ's Blood, shed upon the Cross, healing his wounds: Christ's Blood is put for the Wine and Oil.
4. Christ, risen from the dead, confiding to St. Peter, Prince of the Apostles (the Host), two books of the Christian \*Law and Doctrines (the two pence), to furnish whatever more may be wanted for his perfect cure; that is, his final Salvation.

CHRIST *the LIGHT of the WORLD ... by Phil. Galle. "1564."*

7 in. nearly 8 lines high, by 9 in. 8 lines wide.

Christ, with his Apostles, is standing in the Temple and sending forth rays of light, which the Jewish Doctors, Scribes, &c. cannot bear.

The Temple is a modern Church, and the floor is covered with flat Grave-stones, upon many of which are armorial bearings.

TRIUMPHS *of PATIENCE. 8 Prints ... by Cuenherth.*

Tit. "PATIENTIÆ TRIUMPHUS" in the lower part of the print, within.

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\* Qu. The Gospels and Epistles?

N.B. In Joan. Galle's Edition this Title is taken out, and a Cartouch is engraved in its place with the same title in different letters, and "ELEGANTISSIMIS IMAGINIBVS EXPRESSVS" added.

Each 7 in. nearly 2 lines high, by 10 in. 1 line wide.

The Engraver's mark is upon each print.

1. Triumph of Patience herself.

She is sitting upon a Cubical stone\*, on a Car with three wheels drawn by "DESIDERIVM" and "SPES;" and "FORTVNA" with a broken wheel follows it, as a Captive. Patience has her usual attribute, the Anvil with a Heart and three Hammers, and carries a Banner, on which is a Rose amongst Thorns.

2. .... of Isaac.

He is riding upon a Camel, and carries a Banner, on which is a Fetter-lock: the Camel draws a small round Altar upon wheels, on which are placed a Goat, a Vase smoking, and a Sword. In the distance is Abraham, about to Sacrifice his son Isaac.

3. .... of Joseph.

He is riding on a Bull: Potiphar's wife ("ZEPHIRACH") and Envy follow him as Captives. In his Banner is a Bee-hive with a Bird sitting upon it, I think, a Phoenix: this I do not understand. In the background are the Sun

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\* On this stone are "M Jnv . D Coornhert fecit," which letters are taken out in the late impressions, but not perfectly; they may still be traced with a Glass.

N. B. In the distance is a Ship in a Storm.

and Moon, and his brothers taking him out of the pit and selling him to the Ishmaelite Merchants.

4. Triumph of David.

He is riding on a Lion, and leads King Saul and Shimei prisoners. In the distance is the combat of David and Goliath. On his Banner is a Bridle.

The Saul is a very fine figure.

5. .... of Job.

He is almost naked, riding upon a Tortoise, and leads captives his wife, his three friends, and the Devil. The figure of his wife is wonderfully fine. In his Banner are a winged Heart, a pair of Scales, a flaming Sword, and a Mound: the meaning I do not comprehend. In the distance Job is sitting on the ground with his three friends, and his wife who is standing and taunting him: his Buildings are all on fire, his Cattle dead, &c.

6. .... of Tobit.

He is riding upon an Ass; with "*Cæca Paupertas*" (a poor blind old man with a dog) and his wife carrying the Kid and a basket of work, led as prisoners. On his Banner is an ornamented Fountain between four Flints, with two Fusils (Steels) to each, in allusion, I suppose, to his industry. In the distance we have him again, burying the dead.

7. .... of St. Stephen.

He is in the habit of a Deacon and riding upon an Elephant: his persecutors with stones in their hands are following him as Captives, attached to the Elephant by ropes. On his

Banner is a woman sitting with a child in her arms, and four other children by her. In the clouds are the Almighty in the triple crown, and Christ holding his cross.

8. Triumph of Christ.

Christ nearly naked, after his Resurrection, with a Crown of Glory (a radiated crown with stars upon the spikes) is sitting on a Rainbow and a Globe, placed upon a Chariot with four wheels drawn by Lambs; and leads Sin and Death, the Devil, and the World as Prisoners. The four angles of the Car are ornamented with the Emblems of the four Evangelists, as heads only; and upon his Banner are the Instruments of his Passion and five heads of Priests, Doctors, Pharisees, &c.—Sin is represented as a deformed Monster, made up of the parts of various animals; the World as a Woman, nearly naked, with a Mound upon her head; Death, as usual, with a Dart; and the Devil has a strange hook with three claws to it. In the distance we have Christ again,—bearing his Cross, upon the Cross, and his Ascension.

One Edition has "*H. Cock excud.*" I think, the earliest impressions have not the Engraver's mark on them; but I am not sure.

Theodorus Galle's Edition is later, and the Engraver's mark is imperfectly obliterated.

Those, that have the Painter's name at length, are late. Joan. Galle's Edition is very late. His name is on the first print only; and there is a Cartouch with the Title engraved in the lower part of it\*. The plates were now much retouched; and

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\* N. B. The first Edition has the Titles but no Cartouch.

they had in vain attempted to improve the Chiaro-oscuro in them ; and the names of both the Painter and Engraver were generally erased.

There are small Copies of these prints, each only 2 in. 9 lines high, by  $4\frac{1}{8}$  in. wide, in the "*Philosophia Practica*"—small 4to. or 8vo. published by Jac. Zetta or Zetter Franc: 1644.

*The Six Triumphs of PETRARCH. 6 Prints,  
by Phil. Galle.*

Each 7 in. high, by about 10 in. 2 lines wide.

1. Triumph of Cupid.

He is standing on a blazing Altar, upon a Car drawn by four Horses and adorned with flaming Hearts, and a Bow and Quiver. He is preceded by "Ovid," "Tibullus," and other Poets, and accompanied by "Pyramus" and "Thisbe," "Hercules," "Solomon," &c. "Jupiter" sits upon the Car, I think, as a Captive.

2. .... of Chastity ("*Pudicitia*.")

She is sitting on a Car drawn by Unicorns with Cupid bound, sitting before her. The four wheels of her Car are adorned with Bees. "Scipio" and "Joseph" walk before ; "Susanna" and "Judith," and "*Continentia*" and "*Temperantia*" on each side : and a Company of Virgins, all carrying Palms, follows.

3. .... of Death.

He is sitting on a Car with three wheels, which are armed with hooks like a Catharine wheel ; the Spokes are bones, and the Nave of each a skull : the Rim is also adorned with



sculls, and the Car itself with cross-spades. He is drawn by Bulls, and is driving furiously over all mankind. In the background are Heaven and Hell.

4. Triumph of Fame.

She has two Trumpets, and sits on a Car drawn by two Elephants; and is attended by the Heroes and Philosophers of antiquity, Alexander, Cæsar, Plato, Cato, &c.

5. .... of Time.

He is sitting, with his Crutches, on a Car with four wheels, which are all Dial-plates and have hands to them; and it is ornamented with Hour-glasses, a Sun-dial, and a Balance. It is drawn by Stags or Harts, and before and on each side of it the four Seasons, personified, are running: in the distance every thing is in ruins, and the Moon is setting.

6. .... of Christ.

He is not in a Triumphal Car, but is sitting (in Heaven) upon the four Animals, Emblems of the four Evangelists; and is surrounded by Saints and Angels. Below are Cupid, *Pudicitia*, Death, Fame, and Time overthrown and dead; and in the distance, the Sun and Hell.

The good impressions of these prints have no name of the Publisher upon them; so I apprehend, it was Philip Galle himself.

In Joan. Galle's Edition of them there is a Cartouch with a Title engraved in the upper part of the first print; and the plates are all utterly spoiled by retouching, or I might say re-engraving.

There are small Copies of these prints (2 in. 9 lines high, by  $4\frac{1}{8}$  in. wide) in Zetta's "*Philosophia Practica*," small long 4to. or 8vo. Franc. 1644.

*The Vicissitude of HUMAN THINGS. 8 Prints.*

v. "*Circulus Vicissitudinis Rerum Humanarum*."

See M. de. Vos.

1. The World. ("*Mundus*.")

It is represented by a transparent Globe (or rather Mound,) within which we see the seven Personages, whose Triumphs are the subjects of the seven following prints. This is placed upon a pedestal, on a Car with four broken wheels, on the corners of which sit the four Elements personified: it is drawn by two winged horses named Night and Day; and Time is the Driver. Above are the four Winds.

2. Riches. ("*Opulentia*.")

She is sitting with a Crown and Sceptre, with Money-bags, strong Chests, &c. about her, upon a Car drawn by Fraud and Rapine (horses), driven by "*Dolus*," and accompanied by "*Usura*," "*Libido*," "*Proditio*," "*Vana Lætitia*," and "*Vanæ Voluptates*," some of them curiously characterized: and between her feet sits her daughter, Pride.

3. Pride.

She is in a Car driven by "*Contemptus*:" the horses "*Pertinacia*," and "*Curiositas*:" "*Jactantia*," "*Inobedientia*," and "*Derisio*" are walking by the side of the Car, and upon it sits a Peacock; at her feet, Envy.

4. Envy.

Her Car is adorned with Serpents ; "*Bellum*" sits at her feet, and "*Livor*" drives ; the horses are "*Calumnia*" and "*Detractio*." "*Malevolentia*," "*Perturbatio*," and "*Inquietas*" run by her side.

This print is dated "1564."

N. B. The whole thing is Perturbation.

5. War.

A figure like Mars, with a drawn Sword in his right and the Fulmen in his left hand, sits upon a Drum, on a Car adorned with *Signa Militaria*, armour, and weapons of various kinds. \* "*Humilitas*" is on her knees between his feet, and "*Furor*" drives : the horses are "*Vastitas*" (Devastation) and "*Perditio*," "*Rixa*," Blasphemy, and Famine walk by the Car ; and it is followed by a multitude of Captives and a Carriage filled with plunder : and over these is written "*Crudelitas*." In the distance are "*Perditio*" and a town on fire.

6. Want, ("*Inopia*.")

Upon a miserable shattered waggon, covered with matting, driven by "*Torpor*;" and her two starved emaciated horses are named "*Debilitas*" and "*Ægritudo*." By her side walk "*Fragilitas*," Patience, and Slavery ("*Servitus*.")

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\* The figure is so named in the print, but it should be *Inopia*.

7. Humility.

She is sitting with a Sheep-hook in her left hand and a divided Heart in her right; Fear is her driver, and her two horses "*Modestia*" and "*Mansuetudo*:" "*Pax*" sits at her feet, and her Car is attended by the three Christian virtues, Faith, Hope, and Charity.

8. Peace.

Her Car is adorned with Corn and Fruits: her daughter "*Opulentia*" sits at her feet; "*Amor*" drives, and the horses are "*Utilitas*" and "*Concordia*:" Truth, Diligence, and Justice walk by her side. In the distance are a man at plough and people employed in other useful occupations.

N. B. Each of the Cars (or Chariots) has four wheels, and is drawn by two horses only.

1. Hieronimus Cock's Edition seems to be the first; "1564."

2. Theodore Galle's Edition is later.

3. Joan. Galle's Edition is still later; the plates miserably worn out and retouched; and there is a Cartouch added, in the bottom of the first, with this long inscription,

*"Temporis vices et diversitas, Opulentia, superbia, belli, inopia triumphus, filia, comites, et effecta. Humilitatis et pacis triumphus, bona, comoda."*

N. B. "*J. Galle*" is upon the first five prints only.

There are small Copies of these eight prints (each 2 in. 9 lines high, by  $4\frac{1}{8}$  in. wide) in the

"*Philosophia Practica*," long small 4to. or 8vo.  
published by Jacob Zetter or Zetta. Franc. 1644.

"*Divitum misera sors*." 6 Prints, by Ph. Galle,  
1563.

Each 7 in. 1 or 2 lines high, by 8 in. 10 or 11  
lines wide.

1. Three men endeavouring to make a Camel go through the Eye of a Needle; and a Rich man trying in vain to go in at the Strait Gate; beyond which, in the distance, we see the ascent to heaven and Christ above, in the clouds.

The date "1563" is upon this.

2. Fortune, Labour, Diligence, Parsimony, Fraud, Falshood, and Force; the various modes of acquiring wealth.
3. "*Midas*," "*Cræsus*," "*Sylla*," "*Crassus*," "*Lucullus*," and "*Pytheus*;" persons famous for their riches.
4. "*Regina Pecunia*,"

In a garment powdered over with pieces of Money, sitting upon a two-wheeled Car drawn by Fear and Danger: her left hand on a Globe, her right on the head of a Man ("*Latrocinium*"), who is stabbing a heart. She is followed by "*Pandemia*," Folly, Envy, and Theft.

5. "*Honor*" and "*Splendor*:"

Fame, in a garment covered over with Eyes, is blowing Tongues out of a Trumpet. Further off are four Parasites, (or Hangers-on) eating and drinking at the cost of other men; and standing by Fame are two little naked figures, which I do not understand.

6. Riches left behind, when we quit this world.

Death is stripping an Emperor, who is taking off his Crown and laying down his Sceptre; his Mound and Sword are upon the ground already; a naked young man is near him. The Devil, as Charon, is ferrying three persons over the Styx, and upon the bank of the river are left all sorts of human possessions. In the distance is Tartarus in flames.

The best impressions of these prints have no Title, nor any name of Editor.

In Joan. Galle's Edition a Cartouch with a Title is added, in the lower part of the first print; the date is taken out, and the plate retouched, particularly in the distance beyond the Strait Gate.

"*Natura*," "*Diligentia*," &c. 6 Prints.

About 7 in. 7 lines high, by about 9 in. 7 lines wide.

1. "*Natura*."

Nature standing, suckling a child: in the air hangs a Globe covered over with the implements of every Art, Science, and Trade; and above it is an Eagle or a Phoenix flying. The background is a Landscape with Cattle and Ships, and a City and Mountains in the distance. "1572." "*P. Galle excudebat*."

Under this print are some Latin lines,

"*Ales, ut a primis*——

——*duros cauta labores*."——

2. The Union of "*Labor*" and "*Diligentia*."

"*Timor Domini*," here represented as a Jewish Priest, is performing the ceremony of their marriage. Under the figures are written "*Spes*," "*Labor*," "*Timor Domini*," and "*Diligentia*."

"*Spes*" has an Ass by her, laden with all sorts of instruments and a Cock upon his head; and is personified as a Woman with a winged Heart between her breasts.

3. "*Spes*" drawing, and "*Fides*" lifting "*Labor*" up to the top of a rock, on which "*Justicia*" is seated between two women, one of whom, on her right hand, holds a Crucifix, the other is crowned with roses, and has a glorified Heart in her right hand and a branch of—— in her left.

4. "*Diligentia*" and "*Labor*" with "*Victus*" and "*Amictus*," represented as two Children, between them, over whose heads are a Cornucopiæ and a Fleece.

5. "*Labor*" and "*Diligentia*" feasting; (it is their marriage-feast). An Angel is crowning each of them with a Garland, and the Viands are served up by Appetite, Health, "*Firmitas*," and Parsimony.

6. In this print, Christ is standing and holding his Cross, with a Serpent, a Scull, and a Globe at his feet; and Charity is binding "*Labor*" (who is kneeling) to Christ with a cord, which descends from heaven, through a Glory in the Clouds.

By *Labor*, upon the ground, are his usual attributes, the Spade with the Flints and Steels; which last are placed upon his cap.

**PONTIFEX, REX, and PLEBS. 4 Prints.**

7 in. about 7 lines high, by 9 in. 7 to 9 lines wide.

1. The Almighty (or Christ) assigning to the King, the Priest, and the People their respective Duties.

The Deity is sitting in the middle, upon a cloud, with Cherubims under his feet; and on each side are Angels with the instruments of the Passion: on the ground are a Pope, an Emperor, and a Husbandman kneeling.

2. Office of the Priest.

This is a solemn Procession; and a Pope carries the Host in a Pix, under a Canopy borne by four Deacons.

3. Office of the King.

An Emperor is sitting in Judgement on a Culprit, and in the background are an Execution and Armies marching; to set forth the Civil and Military duties of the Kingly office.

4. Office of the People.

Men are here employed in digging, ploughing, sowing, reaping, building, and making wine.

**VIRTUS, VINUM, REX, FŒMINA. 4 Prints.**

- 1.
- 2.
- 3.
- 4.

**CHRIST** *separating the HEART of MAN from the things of this world.*

“*M. Heemskerck in Venter 1554.*” no name of the Engraver.

11 in. 6 lines high, by 8 in. wide.



A Man holds a Heart (with both his hands), which is tied, by three Cords, to an imperial Crown, a Woman, and a bag of Money contained in a transparent Mound (i. e. a Globe with a Cross upon it); and Christ, risen from the dead, is cutting these cords with a flaming Sword.

Above the figure of Christ is the Holy Dove; over the other figure a Scroll with

*“ Ich ellender &c. — zu den Romeren 7 Cap.”*

*Allegory of placing HOPE on MONEY. 4 Prints,  
by Cuerenhert.*

Each about 9 in. 8 lines high, by 7 in. 6 to near 9 lines wide.

1. The Devil painting upon Man's Heart.
2. A winged Boy blinded, like Cupid, is kneeling upon the top of a steep rock (with two bags of Money by him), and is helping a man up with a cord.
3. A Man, with the assistance of the Devil, setting up a statue of Hope upon a bag of Money.
4. At the approach of Death this bag gives way, and the Statue of Hope falls, of course.

On the ground is a broken Hour-glass.

The date “ 1550 ” upon this.

These prints are but ill executed.

N. B. They are copied very loosely in the “*Philosophia Practica*,” small 4to. or 8vo. Franc. 1644. by Zetta or Zetter\*: the Man in all of them is dressed in the fashion of the Artist's time, and

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\* It is written both ways.

the form of the prints altered: the Originals are upright, these are long.

*Emblematical Single Figures. Qu. 12? Prints,  
by Cuerenhert.*

Each from 8 in. to 8 in. 3 lines high, by 5 in.  
4 to 5 lines wide.

1.

2. Qu. Religion?

A Woman in a *Corona spicata*\* with stars,  
a Mirror in her right hand, and a Crucifix in her  
left, is sitting upon a cloud and treading the  
Devil under her feet. Beneath,

*"Previ mens dei misericordia efficit sui cognitionem."*

3. Conscience.

A naked Man with a Rod and a Mirror.

Beneath, *"Sui notitia horrores consciae Incutit."*

4.

5. Death.

A Heart in his right hand and an Arrow in  
his left—merely a Skeleton. Beneath,

*"Peccatorem mors procreat novum hominem ad  
justiciam."*

6.

7. Faith.

A draped Female figure with a Cross and  
a book open.

8.

A naked Man bearing a Cross and laying  
hold of an Anchor. Beneath,

*"Tribulatio, et crux spem ad salutem ostendit."*

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\* *Radiata (spicata), and stellata*; a Celestial Crown.

9. Hope.

Wings upon her head, an Anvil in her right hand and her left upon a large Anchor. This figure has considerable dignity: the Anchor too has some pretensions to grandeur. Beneath,

*"Spes roboratur patientia."*

10. A Man naked, with the exception of having a Helmet on his head and some drapery hanging from his arms: he has two Eyes upon a Salver in his right hand, and a Torch in his left, and is bearded. Beneath,

*"Tolerantia in adversis adfert notionem dei."*

11. A Woman sitting on a flying Eagle in the clouds, and holding a flaming Heart and the Holy name. Beneath,

*"Charitas hinc virtutesque divinæ promanūt."*

12. A Woman sitting with three Children in the clouds, and holding upon two Chalice, one in each hand, the Wounds of Christ. Beneath,

*"In charitate vero Christi doctrina cernitur."*

13. Christ standing naked, after his Resurrection, and holding a Cross. Beneath,

*"Doctrina Christi unit hominem Christo."*

*"Justitiæ Languor."*

2 in. 11 lines high, by near 4 lines wide.

Justice blinded, with her usual attributes, the Sword and Scales, is falling backwards off a horse, who is kicking violently and has a Mound upon his head.

This is the second print in De Brij's book of Emblems. There is no name of the Designer, but Heemskerck is written in every line of it. The

best impressions, of course, are those in the first Edition of the book.

*An Allegory of HUMAN LIFE.*

“*De Querenhert fecit 1549.*”

This is one of the largest and most important prints of the whole work: the only impression of it, I ever saw, is 16 in. 5 lines high, by 22 in. 5 lines wide, and has been cut in two of the edges; so it had been wider: part of the last figure of the date and some letters at the bottom (the tops of which remain) are lost. The Painter sets forth the danger of exalted stations by making those placed in them pass along a narrow Plank, from one high rock to another, from which many Kings, Bishops, &c. fall, and are fallen to rise no more; whilst those below, in humbler life, are reading, dancing, singing, feasting, and amusing themselves.

This is another magnificent display of Heemskerck's vast abilities and complete knowledge of the human figure: it is evident, he could draw it readily in any view and in any attitude, he pleased; and in a superior style of grandeur. Exactness, and even accuracy are out of the question: he has here assumed a station so far above all criticism on such excellencies, that the very mention of them would be ridiculous. There are near sixty considerable figures in this print.

N. B. Below is a yawning Cavern, underground, into which some of the figures are in danger of falling; which, perhaps, may be meant for Oblivion.

Perhaps this is, upon the whole, Heemskerck's greatest work—his Master-piece. The Engraver too has done his best in this print.

Amongst the figures are two Popes: one of them is safe over, and is standing by the Emperor, quite at the extremity on the spectator's left; the other is very decrepid, and wears the Triple Crown over a Fool's Cap.

A MAN *in a Fool's Hood*, and a WOMAN with THREE CHILDREN (Charity?) all overthrown by a horse (they held by the halter) who breaks away from them. This horse has a Terrestrial Globe upon his back. "*Eere sot — noch scenden*," at the top. In the distance are Ruins. It seems to be by Cuerehert.

7 in. 7 lines high; of the width I am uncertain, as the impression, I have, has been cut.

No. "2." Another Print of a Horse with a Globe upon his back, with Charity, &c.; by Cuerehert "1550."

7½ in. high, by 9¾ in. wide.

I suppose, this is a part of the same set with the last.

**EBRIETAS; or the Effects of Drunkenness.**

No name of the Engraver, but I think it is by Cuerenhert.

4 in. 8 lines barely high, by nearly 7 in. wide.

I have called this "Ebrietas," because I know not what other name to give it.

A Man crowned with Vine, but otherwise naked, with a Back-sword in his hand, has overthrown a female figure in a Helmet like Minerva; whose right hand is on her Shield, upon the ground on the Spectator's left, and in the other she has a book. In the foreground, on the other side, is another cumbent female with two faces like Janus; that in front young and with a bandage over its eyes, the other old and bearded: she leans with her elbow upon books, and holds a large folio in her right hand. Beyond these figures is a Table with drinking vessels, overturned. Under the print

*"Bachique extinguit memorem vim funditus humor,  
Ingenio est præsens pestis et atra lues."*

This is a work of great merit, on all accounts.

Another, which seems to be a Companion to the last.

A naked Man crowned with Vine is standing before a Table, with his back to us and a pitcher in his hand; on his left is Bacchus sitting on a Tun, and, further off, Venus and Cupid on his right standing, quite naked.

*The Seven Works of MERCY. 7 Prints ... I think,  
by Cuerenhert.*

About 9 in. 6 to 9 lines high, by 7 in. 6 lines wide.

A Dutch inscription under each print.

1. Feeding the Hungry.
2. Burying the Dead.
3. Giving drink to the Thirsty.

No. "3," "*M* *Inventor*; no name of the Engraver.

4. Clothing the Naked.
5. Visiting the Sick.
6. Receiving the Strangers.
7. Delivering the Captives.

Three Women giving Bread and Drink to poor men, women, and children.

7 in. 9 lines high, by 9 in. 9 lines wide.

The marks of both Heemskerck and Cuerenhert, and No. "5."

It seems to be one of the Works of Mercy, of a different Set. It is very fine.

N. B. In the background, on the *sinister* side, is a Woman clothing the naked: see the fourth print under the head of "Miscellanies."

*The Seven PLANETS. 7 Prints, by Herman Muller,*

7 in. 9 to 11 lines high, by 9 in. 10 lines wide.

The Deities belonging to each of the Planets are represented in Chariots, in the clouds: and below are set forth their supposed effects upon mankind.

1. Luna,

She carries a Moon in her hand, and is drawn by two Virgins. Below are Sailors and Fishermen: all employed about the Water are born under her influence; and the inscription informs us, they are subject to the Palsy. Above her is the sign Cancer.

2. Mercury.

He has his usual attributes, and is drawn by two Cocks. Those born under him are Mathematicians, Philosophers, Money-changers, Physicians, Painters, Sculptors, Musicians, &c. His signs are Virgo and Gemini.

3. Venus.

She is drawn by Doves, and Cupid is with her in her Car: her signs are Libra and Taurus. Below are men and women enjoying themselves in various ways; caressing, singing and playing on musical instruments, feasting, bathing, dancing, &c.

4. Sol.

He is represented as a King in a rich robe, with a radiated Crown upon his head, and a Sceptre in his hand with the Sun upon the top of it: he is drawn by two Horses, and his Car is ornamented with the Sun upon the back of it, and Lion's heads on the forepart. His sign is Leo. Below are men performing feats of Activity of various kinds—Posture-masters, Tumblers, Fencers, Wrestlers, people at Bowls, and the like.

5. Mars.

He holds a drawn Sword and a Shield, and is in a Car drawn by Wolves and loaded with weapons. His signs are Scorpio and Aries. Below are all the Calamities of War—Rape, Murder, Rapine, Fire, and Devastation.

6. Jupiter.

He has the Fulmen and Eagle, as usual; and there is a man kneeling before him, in his Car, and offering a cup full of money: he is drawn by Peacocks. His signs are Sagittarius and



Pisces. Below, a Pope is crowning an Emperor and a Magistrate is sitting in a court of Justice. In the distance, people are hunting a Stag. The inscription makes those born under this planet endued with all sorts of virtues.

7. Saturn.

He carries a Scythe, and is eating one of his children; a naked Boy is sitting before him, in his Car, upon a Globe. He is drawn by a Griffin and a Dragon (or two Dragons, I know not which to call them). His signs are Capricornus and Aquarius. Below are Beggars and Cripples, with a Priest and people relieving them; men in Prison and one in the Stocks; others with Hogs and at Plough, cutting wood, &c.—and in the distance are Gallows and a man hanged, and Wheels for dead bodies.

Men born under this planet are, according to the inscription to this print, liable to the Dropsy, Drowning, Poisons, and all sorts of disasters.

The first Edition of these prints is by Jerom Cock.

Those with "*Theod. Galle exc.*" are posterior.

Those with "*Joan. Galle*" are very much retouched, and the Engraver's name and mark are every where obliterated.

*The FOUR TEMPERAMENTS. 4 Prints, by  
H. Muller. 1566.*

8 in. 1 to 2 lines high, by 9 in. 1 to 3 lines wide.

Above, in the clouds, are the Heathen Deities presiding over each of these Temperaments, and their qualities below.

1. "SANGVINEI."

"*Jupiter*" and "*Venus*," with Cupid and the signs Libra, Gemini, and Aquarius. Below, people courting, dancing, feasting, bathing, and hunting.

2. "CHOLERICI."

"*Mars*," sitting in the midst of Fire, with a great two-handed Sword and a Shield; the signs Aries, Leo, and Sagittarius are above; and below, men fighting and making armour, armies, and devastation.

3. "MELANCHOLICI."

"*Saturnus*," as usual, with a Scythe and eating a Child. Below, Geometricians, a man with a Quadrant, two others hanging themselves, &c.: the signs are Taurus, Capricornus, and Virgo.

4. "PHLEGMATICI."

"*Luna*," with the signs Scorpio, Pisces, and Cancer: the people below are occupied in fishing and fowling; there are several Ships in the distance. Date "1566."

This is an earlier Edition than that by Theodore Galle.

*The FOUR SEASONS. 4 Prints, by Phil. Galle.*

1563.

7 in. 7 to 8 lines high, by about 7 in. 9 lines wide.

1. Spring.

A Young Man with a Garland on his head, a Quiver at his back, a Bow and Arrow in his hand, and a Hawk upon his left fist. In the

foreground, fresh plants—and, further off, milking of cows, dressing vines, feasting in the open air, &c. : Aries, Taurus, and Gemini above.

2. Summer.

A Man of mature age, almost naked, with Ears of Corn in his hand. Behind him, the summer occupations of clipping sheep, mowing, reaping, &c. The signs Cancer, Leo, and Virgo above.

3. Autumn.

A Man without Beard, crowned with Grapes and Vine-branches; clothed, and carrying a Cornucopiæ well filled: in the Landscape, behind, men ploughing, sowing, and harrowing—butchers busy in slaughtering and cutting up animals, and a vintage with people gathering grapes and making wine. The signs are Libra, Scorpio, and Sagittarius.

4. Winter.

An Old Man warmly clad, in pattins, with a pot of fire and a staff in his hands; in the background, on one side people warming themselves by a good fire and feasting (at Christmas), on the other Ice with men and women skating, drawing a sledge, &c.

*The FOUR SEASONS. 4 Prints, Qu. by  
Cuerenhert?*

- 1.
- 2.
- 3.
- 4.

F A B L E.

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*Triumph of BACCHUS, by Prenner.*

3 in. 3 lines high, by 6 in.  $\frac{1}{2}$  line wide.

It is the sixteenth plate of the "Prodromus," or preliminary volume of the Vienna Gallery, published by Prenner and Stampart, and was engraved from a small picture in the Emperor's Collection.

This is not the Bacchus of the Ancients, but a huge fat fellow without a beard, half drunk, with an immense Cornucopiæ and a Jug in his hands, sitting on a Car with four wheels and drawn by an Ass. He is surrounded by Nymphs, Satyrs, Boys, and Fauns, who are piping, tumbling, and playing tricks before him in their march. One of them is upon Stilts, which is very singular.

Heemskerck had very little to do with this picture: it appears to be entirely Giulio Romano's, and differs not considerably, except in form, from his design engraved by Cornelius Bos in 1546. That is long and narrow, like a Frize; but, when the Picture was to be executed, the painter thought proper to make it shorter in proportion, and to give more solidity to the Composition. He also left out the most beastly and exceptionable parts, and added three or four new figures.

Bos's print is only  $11\frac{1}{2}$  in. high, by  $33\frac{1}{2}$  in. wide; and there is a Copy of it, of the same size but reversed. Theod. de Brij. has also copied it, in little.

Qu. The Triumph of Bacchus? &c. No name of Engraver.

5 in. high, by 32 in. 3 lines wide.

There are twenty-six figures; and the Composition is quite like a Frize. H. Hendike exc. 1610.

N. B. This is a very strange thing: it is difficult to discover, what it represents; I suspect, it ought to be considered as an Allegory.

CEPHALUS *and* PROCRIS. See Landscapes.

*Rape of* GANYMEDE. 4to. no name. Dubious.

HERO *and* LEANDER. See Landscapes.

MARS *and* VENUS *surprised together by* VULCAN.

1 in. 5 lines high, by 2 in. near 4 lines wide.

This diminutive print is in the eighth plate of Pigage's Gallery of Dusseldorff, No. 81. It was engraved at Basle, 1776, under the direction of Mechel, from a large Picture in that Collection, formerly attributed to Giulio Romano and much admired. See the Catalogue by Colins, 8vo. 1756. p. 13, No. 61, where it is called "*pièce admirable*." Pigage makes its measures 5 ft. 1 in. high, by 8 ft. 3 in. wide.

It is painted upon wood.

PYRAMUS *and* THISBE. See Landscapes.

VENUS *and* CUPID. “B. *Clement de Jonge exc.*”

7 in. 2 lines high, by 9 in. wide.

She is lying on the ground ; and Cupid is wounding her breast with an Arrow.

I think, it is not from Heemskerck, although his name is put to it.

On another Edit. “*Wilh. Engelb. Koning. excud. cum Previl. Amst.*”

VULCAN *and the* CYCLOPS, *with* VENUS *and* CUPID. “B 1546.”

11 in. 5 lines high, by 15 in. wide.

Six figures in all.

No name of the Painter written, but it may be read in every line of the Picture.

N. B. It is wonderfully like Giulio Romano, to whom it is usually attributed ; and it *may* be his.

DEMOCRITUS *and* HERACLITUS. See Landscapes.

## HISTORY, &c.

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*The WONDERS of the WORLD. 8 Prints,  
by Philip Galle.*

Near 7 in. 10 lines high, by 10 in. to 10 in.  
3 lines wide.

1. Pyramids of Egypt.

In the foreground is a King sitting; and in the midst, in the air, above him is an Eagle with a Slipper in her mouth.

“No. 1.” In the Edition with the No. the Statue, on the point of the Obelisk, is re-engraved; and not of the same, but larger dimensions.

2. Mausolæum or Tomb of Mausolus, King of Caria, at Halicarnassus.

In the foreground is Queen Artemisia presenting a Cup to her Architect. “No. 6.”

3. Temple of Diana at Ephesus.

In the foreground is a King conversing with Architects and Artificers.

4. Walls and Hanging Gardens of Babylon.

In the foreground is Semiramis riding (astride) and shooting an Arrow at a Lion. “No. 7.”

I think, it would be hardly possible to make a worse Lion or a worse Horse.

5. Colossus of Rhodes.

In the foreground we have the head of the Statue and part of one of its hands a second time, with Artists at work upon them and a man holding a Design.

This Statue was the work of Chares. “No. 4.”

6. Ivory Statue of Jupiter Olympius, made by Phidias for his Temple at Elis.

In the foreground are men Wrestling and the Crowning of a Victor in the Olympic Games.  
" No. 3."

6. Copy with variations, and two figures added in the foreground.

This, although a Copy, is valuable.

7. Pharos of Alexandria—a sort of Light-house built by Ptolemy Lagos, King of Egypt, about three hundred years before Christ.

In the foreground he is sitting and conversing with an Architect, who is shewing him a Design.

8. Great Amphitheatre at Rome.

Heemskerck seems to have been particularly fond of this building, and puts it here for the eighth wonder of the world. It was begun by the Emperor Vespasian, and finished by his son, Titus; and has been called the Coliseum, from a colossal Statue of Domitian, which is said to have stood near it. The Painter has given us one of the feet of this statue in the foreground, with the Wolf and the two Children, in relievo, upon the base of it.

He has represented the building in ruins, as it was in his time, and, nearly, as it now remains. In the center of it he has taken the liberty of placing an enormous statue of Jupiter; where, I suppose, it is certain no such thing ever stood.



On the spectator's right hand is an Emperor on horseback, meant probably for Titus or Vespasian; but not at all like either of them.

#### EDITIONS.

1. In the first edition of these prints the plates are not numbered; four only have the name of the Engraver, and there is no name of the Publisher upon any of them.

2. Those with "*Theod. Galle exc.*" are later, and sometimes retouched; and in this edition the plates are numbered, but not in the usual order.

3. The plates were afterwards so much retouched, as to amount almost to re-engraving them.

There are Copies of these prints, of the same size and the same way with the Originals.

N. B. I have here arranged the prints in what I understand to be the order, in which they are commonly placed, without attending to Theod. Galle's numbers, in his later edition of them. The numbers were added before the name of Theodore Galle.

" AMPHITHEATRUM sive ARENA."

12 in.  $6\frac{1}{2}$  lines high, by 16 in. 9 lines wide.

No name of the Engraver, but it seems to be by Jerom. Cock.

This is another view of the Ruins of Vespasian's Great Ampitheatre at Rome, with a modern Ball-fight in it; and an enormous colossal statue of

Jupiter in the center, as before in the other print where it is reckoned as the eighth wonder of the world. This print is, every where, filled with strange figures on horseback and on foot, in modern habits and so completely different from Heemskerck's, that I can by no means believe them to be his.

Under it, "TAVILIOEVM AD IMITATIONEM ANTIQVORVM ROMANORVM IN THEATRIS EXHIBITORVM GRAPHICA EFFIGIATIO."

#### EDITIONS.

1. "*H. Cock excud.*"
2. "*Theodorus Galle excud.*"

*A piece of ARCHITECTURE, with many figures.*

This seems to have been intended for a Companion to the "ARENA;" and the figures appear to have been designed by the same hand.

Dubious—no names of either Painter or Engraver.

*Nine WORTHIES. 3 Prints, by Herman Muller.*

Each 7 in.  $7\frac{1}{2}$  to 9 lines high, by 9 in.  $9\frac{1}{2}$  to  $10\frac{1}{2}$  lines wide.

They are all on Horseback, except Alexander, who rides upon an Elephant—three in each print.

1. Three Jewish Worthies.

Joshua : the Sun in his banner.

David : Harps in his banner:

Judas Maccabæus : his banner is blank.

2. Three Heathen.

Hector : banner, a Lion *rampant* with a Battle-axe.

Alexander : banner, a Lion holding a Battle-axe and sitting in a great chair.

Julius Cæsar : banner, a spread Eagle with two heads.

4. Three Christian.

King Arthur : banner, *Semè* of Flower-de-Luces and Crowns.

Charlemagne : he has no banner, but holds a naked Sword. On the Petril of his horse there is a *Scutcheon of Arms*, viz. an Eagle *displayed* (with two heads,) in an *Inescutcheon* Austria (*Or.* an Eagle *display'd S.*) *impaling* France.

Godfrey of Bouillon : in his banner is a Jerusalem Cross (I take it to be); and on his Helmet the Crown of Thorns, a plain Cross, and two Scourges.

“ *H. Cock excud.*” on each print.

Joan. Galle's Edition is retouched : and in the second print is engraved “ DVCES SVB TRIPLISI LEGE SELECTISSIMI,” making it the first print ; and the background is made, all over, dark : and the prints are all numbered, in the Exergue.

*Hist. or Atchievements of CHARLES V, 12 Prints,*  
*by Cuereenhert.*

Each from about 5 in. 7 lines, to 6 in. 3 lines high, by from 8 in. 11 lines to 9 in. 2 lines wide.

1. Frontispiece.

Charles V. with the Imperial Crown on his head, a Sword in his right hand and the Mound in his left, is sitting on a Throne, with an Eagle at his feet, upon a Suggestum between the Pillars of Hercules; and upon the front of it is a Scutcheon of the Arms of Austria. Below—on one side stand the Elector of Saxony, the Landgrave of Hesse, and the Duke of Cleves; on the other Pope Clement VII. and Francis I. as prisoners, enclosed in two bands which are held by the Eagle in her beak. The Great Turk Solyman is at liberty, but is retiring from the presence of the Emperor.

This allegory is clear and speaks for itself: it gives us the subject of the work, to which it is prefixed, and the *invention* is admirable. The inscription too is judicious; it furnishes the names of the illustrious Personages represented, and enforces the meaning of the print.

2. Francis I. taken prisoner at the Battle of Pavia  
—1525.

The Victory at Pavia was the first brilliant achievement of Charles' arms; and by it his great rival, competitor, and most determined enemy was in his power.

Heemskerck has not adhered to the circumstances of the fact, as related by historians.

3. The Taking of Rome; or rather, the Death of Charles Duke of Bourbon, at the taking of Rome—1527.

The taking of the first City of the world was a great accession to Charles' fame. The Duke of Bourbon's death was not an event for him to rejoice at, and one does not see, why the painter should make it the principal subject of his picture.

4. Pope Clement VII. besieged in the Castle of St. Angelo—1527.

He is summoned by a Trumpet to surrender. To have had two such personages as Francis I. and Clement both at his disposal must have been extremely flattering to the vanity of Charles, and must be reckoned amongst the Glories of his reign.

5. Charles V. obliging Solyman the Magnificent to raise the Siege of Vienna, and to retire out of Hungary—1529.

This is not a plain History-picture: the Painter meant no such thing—but merely to inform us, by means of Picture, of the above-mentioned two facts; that the Power of Charles did oblige Solyman to raise the Siege of Vienna (1529), and did force him to evacuate Hungary. In the second instance Charles was actually opposed to Solyman, and it was the first time he ever commanded an army—1532.

6. America.

The Subject of this Picture is the savage and barbarous state of Life, from which the Inhabitants of the New World were delivered by Charles' discoveries and conquest; not any one transaction of either him or his commanders—1530.

7. Conquest of Tunis.

This was one of the Transactions, that really crowned Charles with immortal glory.

The subject of the print is his Triumphal Entry into Tunis, after having defeated Hayradin Barbarossa and his numerous army—1535.

This piece comes nearer the notion of a History-picture than almost any other of the twelve—I mean the representation of an Event as it did, in fact, really take place.

There is a larger print made up from this, but reversed and much altered, by a man of the name of J. Lamo...with a Spanish inscription, "*Toma de la—en la dicha Villa Año 1535.*"

10 in. 4 lines high, by 14 in. wide. It is very bad.

8. Submission of William II. Duke of Cleves,  
with his surrender of all his claims to the  
Dutchy of Guelderland—1543.

This was in the Emperor's Camp before Ruremonde, and by it he acquired the last of the seventeen provinces, not yet in his possession.

The expression of Charles in this print agrees with Robertson's account of his haughty deportment upon this occasion. The Duke's presenting the Arms and Banner of Guelderland acquaints us with what we could not otherwise have known, his resignation of his claims to that Dutchy; and the man following with the keys shews the immediate surrender of the Towns, which had not before submitted.

9. The Emperor's Camp near Ingolstadt, and the arrival of Maximilian, Count de Buren, with a reinforcement of fourteen thousand Flemings—1546.

The real subject of this print is the Emperor's wisdom in disciplining his troops, conversing with all the various nations, of which they were composed, in their own language, and his steady perseverance in not fighting; by which the immense army of the League of Smalkalde was dissipated and ruined. The arrival of the Count de Buren is only a secondary incident; but the author of the inscription, who, we may suppose, was a Fleming, has chosen to make it principal; as if the Elector of Saxony and Landgrave of Hesse had both fled and given up the war upon his coming.

Charles is seen three times over in this print.

He never appeared greater than upon this occasion.

10. The Elector of Saxony, John Frederick, surrendering himself prisoner to the Emperor, after having been wounded and defeated at the Battle of Muhlberg—1547.

I suppose the man with the long beard, on the Emperor's left hand, is the Duke of Alva: he on his right is certainly his brother, Ferdinand.

Adriani (p. 220) describes this transaction well, but not as it is here represented: he says, the Elector was so fat and unweildy that he could not

dismount without assistance, and that the Duke of Alva, therefore, presented him to the Emperor on horseback. (See L. d'Avila.)


11. Submission of the Cities of Germany.

The Magistrates or Deputies of these Cities are on their knees presenting their keys to the Emperor, who receives them sitting on his Throne, in great pomp.

I should not take this for any one transaction: after the army of the League of Smalkalde was dispersed, Ulm, Augsburg, Francfort, and many other Cities submitted to the Emperor; and numbers more, after the defeat of the Elector of Saxony, at the Battle of Muhlberg. The Painter only means to inform us, that they did so and sent their keys in token of it. He did not trouble himself at all about the manner or actual circumstances of their doing it; and he must necessarily bring them all into one picture, if he undertook to represent the fact.

12. Submission of Philip, Landgrave of Hesse, at Halle in Saxony—1547. Robertson, Vol. III. p. 113. Adriani, p. 225.

This was glorious to Charles as a triumph over the last of his enemies in Germany—and we may add, it was the last triumphant transaction of his Life. I do not know what to make of this; whether to consider it as plain History, or as an Allegorical Picture; but I am inclined to think the latter.





The Emperor seems to be sitting here in his utmost state, with all the seven Electors about him; perhaps intended to represent the whole Empire, and so to mark the publicity of the Landgrave's humiliation: and the Throne is composed of the four Cardinal Virtues, personified. If the Painter had meant a plain Historical picture of the ceremony, as it really passed, he must have brought in many other persons; the Duke of Alva, Maurice of Saxony, the Marquis of Brandenburg, and Henry of Brunswick, &c. who, undoubtedly, were all present.

#### EDITIONS.


1. By *Jerom. Cock.* 1556.
2. "*Ph. Galle excud.*"—these are later.
3. "*Charles de Mallery exc.*"
4. "*Joan Boel exc.*"

I cannot tell which is the last of these two Editions; both are bad, and, I believe, the plates retouched: Joan Boel's name is on the first plate only.

These plates are not strongly engraved, and I have never seen any impressions of them so good as to make me suppose them to be the first. The best, I have met with, have not the inscriptions and dates of the Subjects engraved, but added underneath, in letter-press-printing—with, sometimes, two copies of verses in Spanish and

in French. Afterwards the inscription and date were engraved upon the plates themselves. The third and fourth plates are numbered with small Italic letters, and all the rest with Roman Capitals very coarsely engraved: but I have never seen any impressions without these numbers. Van Mander must certainly be wrong, in saying that the taking of Francis I. prisoner (the second plate) was engraved by Corn. Bos, and not by the same person that did the rest: they are clearly all by the same hand: and I do not see how we can deny their being by Cuerenhert, as his mark is upon the first and the fifth plates and his name, at length, upon the sixth and seventh with the date, 1555, upon the former. Their having been attributed, as they are by Descamps, to Heemskerck's own hand seems to have arisen from his having mistaken Van Mander's meaning, in the obscure passage in his life of Heemskerck, which does appear to have puzzled his translators very much. It must be confessed, they are not like Cuerenhert's other works: perhaps they may bear more resemblance to those of Cornelius Bos?

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LANDSCAPES.

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*Landscape, with ELISHA receiving ELIJAH's  
Mantle, by Phil. Galle.*

Nearly 6 in. 4 lines high, by 12 in. 7 lines  
wide.

The Painter has given us the Ruins of Vespasian's  
Amphitheatre, with a Colossal Statue of Mercury in  
the center, in the midst of the river Jordan.

The Impressions, with "*Joan. Galle excudit*,"  
are later.

....., *with JONAH sitting on the E. side of  
NINEVEH, by Phil. Galle.*

6 in. 7 lines high, by 11 in. 3 lines wide: dated  
1564.

....., *with JONAH under the Gourd, by  
Phil. Galle.*

5 in. 4 lines high, by 10 in. about 1 line wide.

He is sitting by the river Tigris, under a Bridge.


There is a small picture in the Royal Collection  
like this, at Hampton Court.

"*H. Cock excudebat 1562.*" those with "*The-  
odor. Galle exc.*" are later.

....., *with CEPHALUS, and PROCRIS, by  
Phil. Galle.*

6 in. about 1 line high, by 12 in. 5 lines wide.

The early impressions have only "*Galle Fe.*"  
"*Theodorus Galle excudit.*" these are later.  
Those with "*C de Mallery*" are later still.



*Landscape, with PYRAMUS, and THISBE, by  
Phil. Galle.*

6 in. 1 line high, by 12 in. 7 lines wide.

Names of Painter and Engraver only upon it.

Those with "*Th. Galle excud.*" are later.

....., *with HERO, and LEANDER, by  
Phil. Galle.*

6 in. near 3 lines high, by 12 in. 7 lines wide.

Names of Painter and Engraver only upon it:  
dated "1562."

We have the figure of Leander four times over.

Those, with "*Th. Galle exc.*" are later.

....., *with DEMOCRITUS and HERACLITUS,  
by Cuerenhert.*

7 in. 6 lines high, by 10 in. 3 lines wide.

Within the border, only about 4 in. 4 lines  
high, by about 7 in. wide.

The two figures are standing, with a Mound  
between them on which lies a Fool's Hood. The  
Border is ornamented with Emblematical Devices;  
and above is "*TEMPVS RIDENDI TEMPVS FLENDI:*"  
below are other inscriptions.

"*COCK EXCUD. 1557.*"

Those with "*Adri. Coll. excud.*" (i. e. Adrian  
Collaert) are later.

The middle and principal part of this print is  
copied on a smaller scale and reversed, in De Brij's  
"*Emblemata sæcularia,*" 4to. Franc. 1596. It is

No. 1. of that book, 3 in. 5 lines high, by 3 in. 9 lines wide.

*Landscape and Ruins with ST. JEROM in Penitence.* “*Cock fecit 155z.*” “H ex.”

8 in. 11 lines high, by 13 in. 9 lines wide.

St. Jerom is rather awkwardly introduced here, for amongst the ruins are those of Vespasian's Amphitheatre and a statue of the River Tiber. If St. Jerom's Penance was performed at all, it must have been in Palestine.

This is the largest Landscape, I know of, after Heemskerck, unless we reckon that with Daniel in the Lions' Den.

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MISCELLANIES.

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*A Woman, and a Pedlar or Merchant—by  
Cuerenhert.*

7 in. 1 line high, by 9 in. 7 lines wide.

It is No. 2. of a Set.

I have no guess what can be the Subject: the Merchant has a spear, and a crooked Sword which he wears on the wrong side, and a Pack at his back; the Woman is making purchases.

She is a fine figure; there are two children standing by her, and in the background is a quay with Ships and men unloading a Vessel.

At the bottom of the print is a Dutch inscription

*“ Sy ist einem schiff — den kramen gibt.”*

*A Supper.*

About the same size.

Six figures at table and a woman putting on a Dish: in the distance, people skaiting. Under it,

*“ Zunachi”* &c.

There is the No. “3.” upon this.

*An Old Man crowned by a Young Woman.*

About the same size. Under it,

*“ Ir man ist”* &c.

No name of either Painter, Engraver, or Publisher upon it.

*A Woman giving Food to Beggars.*

The same size.

No. "5," "M," and "Dc" upon it.

Twelve figures and a Term: in the distance, on the right, she is clothing the Naked consisting of three additional figures: there are also four other figures, still further off.

N. B. The figure most to the left is afflicted with a Goitre. Under the print,

"Sij beutet," &c.

*"HOMO" with the three Theological Virtues and a Cripple.*

Painter's name upon it with "1562." and

"H. Cock Excu."

7 in. 8 lines high, by 9 in. 6 lines wide.

## ADDENDA.

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PRINTS KNOWN ONLY BY REPORT TO THE AUTHOR.

A Set of prints, (eight at least) of Fencers.

Another Set, (three at least) on the same subject.

N.B. These are Long, the former are Upright.

A party of people fighting.

The following, which are in the Collection in the King's Library at Paris:—

*A Print containing five subjects ... by Phil. Galle.*

In the centre, Moses holding the Tables of the Law; and, on each side of this, two small History-pieces, viz.

1. The people worshipping before the Temple.
2. Christ turning the Money-changers out of the Temple.
3. The Almighty and Moses on Mount Horeb.
4. The good Samaritan binding up the wounds of the man, that fell among Thieves.

Above is

“DECALOGVS CVM ACERBISSIMIS PREVARICATORVM  
POENIS.”



Solomon offering up his prayer for the grant of wisdom.

No name or mark of either Engraver or Publisher upon it.

The Judgment of Solomon.

" I G " upon it.

Solomon building the Temple.

No names or marks of either Engraver or Publisher upon it.

Solomon praying at the feast of the Dedication of the Temple.

Do. .... Do.

Solomon's Idolatry.

" DC " upon it.

He is upon his knees before an Image, the legs only of which are seen : there are six women on his right hand : his Crown and Sceptre are upon the ground.

Job sitting naked with his wife and three friends.

" H Hondius " upon it.

*Story of JONAH. 4 Prints.*

Each about 6 in. high, by 4 in. wide.

1. Jonah embarking to go to Tarshish.
2. Jonah cast on shore by the Whale.

He is swallowed up in the background.

3. Jonah preaching to the Ninevites.
4. Jonah sitting under the Gourd.

No names or marks of either Engraver or Publisher upon them.

Achior, Captain of the Ammonites, bound to a tree—and the Israelites coming out of Bethulia to loose him.

Coarse Etching—Qu. By Heemskerck himself?  
No names of either Etcher or Publisher upon it.

The Annunciation.

Coarse Etching.—Qu. By Heemskerck himself?  
No names or marks of either Etcher or Publisher upon it.

The Adoration of the Shepherds.

..... Do. .... Do.

The Adoration of the Shepherds }  
The Circumcision }

These two prints are poorly executed and have no names or marks of either Engraver or Publisher upon them.

The Adoration of the Magi ... "*P. Galle fecit.*"

The Flight into Egypt.

A delicate Wood-print: no names or marks of either Engraver or Publisher upon it.

Christ disputing with the Doctors.

"H. C" upon it.


The last Supper — "H" "*N de Clerk exc.*"

Judas is in front, holding the Purse behind him.

The Holy women at the Sepulchre.

An Etching. Qu. by Heemskerck himself?

No names or marks of either Etcher or Publisher upon it.



**PASSION of our SAVIOUR. 23 Prints.**

These are delicately executed, but have no names or marks of either Engraver or Publisher upon them.

Each about 4 in. high, by 3 in. wide.

1. Christ bowing down under the moveable Plank (here a Cross) of a Wine-press.

The blood is streaming from the five Wounds into the Vat, in which he is standing: in the framework of the press and round it are sentences from Isaiah.

2. The Last Supper.
3. Christ washing the Disciples' feet.
4. Christ praying in the Garden.
5. Christ betrayed.
6. Christ led bound to the High Priest.
7. Christ before the High Priest.
8. Christ before Pilate.
9. Christ before Herod.
10. Christ Mocked.
11. The Flagellation.
12. The Crowning with Thorns.
13. The Ecce Homo.
14. Pilate washing his hands.
15. Christ bearing his Cross.
16. The actual Crucifixion.
17. Christ on the Cross between the two Thieves.

18. The Descent from the Cross.
19. The Descent into Hell.
20. The Resurrection.
21. The Holy women at the Sepulchre.
22. Christ and the two Disciples at Emmaus.
23. The Ascension.

A Print, under which is "a soft answer turneth away wrath" in Dutch.

It represents the interior of a room, in which are a man in the act of drawing his sword, a woman on her knees before him, and two children—one lying upon the floor and the other running out at the door: on the floor is the word "*Strasburch*."

No names of either Engraver or Publisher upon it.

Time, personified, in the clouds observing the various pursuits of Mankind. 4 Prints. "*G de Jode excud.*"

The Adoration of an Image of Isis.

It is placed on the back of an Ass, which a man on foot is urging forward with a whip: there is a Lamp burning before the Idol, and in its right hand is a Globe with a small figure of Fame upon it.

This has no names or marks of either Engraver or Publisher.

Truth and Justice.

Two female figures—one has a Mirror, and a Snake is twined round her right arm; the other is blindfold, and has a Sword in her right hand and a pair of Scales in her left.

"CB" upon it.

The Salvation of Man by Faith.

A female figure is covering a kneeling man with a Shield, into which the Devil, seated on a Terrestrial Globe, has fixed four fiery Arrows.

“DC” upon it.

Bacchus and Venus disputing for the right of possession to a Drunken man.

No names or marks of either Engraver or Publisher upon it.











